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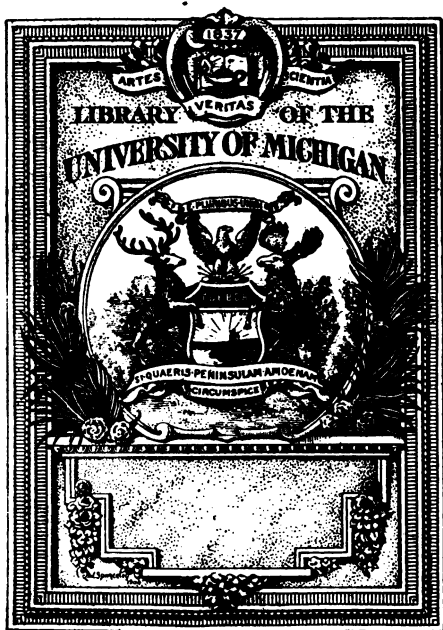
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## ELOCUTION

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# GRAMMAR OF ELOCUTION

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BY

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'I have never known that GENIUS in any art has ever been cramped by RULES. On the contrary, I have seen great geniuses miserably err by transgressing them, and, like vigorous travellers, who lose their way, only wander the wider on account of their own strength'

HARRIS, *Philological Inquiries*

*FIFTH EDITION*

LONDON  
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AND NEW YORK: 15 EAST 16<sup>th</sup> STREET  
1889

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TO  
MY OLD FRIEND AND SCHOOLFELLOW  
WILLIAM MOORE, Esq., B.A. LOND.  
HEAD MASTER OF THE PHILOLOGICAL SCHOOL  
THIS LITTLE WORK  
IS  
WITH VIVID RECOLLECTIONS OF EARLY FRIENDSHIP  
AND CONTINUED KINDNESS  
AFFECTIONATELY INSCRIBED



# PREFACE

TO

## THE SECOND EDITION.



THE following work is an attempt to systematise the study of elocution by furnishing such a collection of facts and rules as may enable a learner both to read and speak with propriety.

The numerous evidences of the importance attached by the Greeks and Romans to elocution compel us to believe that men must in the classical ages have regarded it as an accomplishment capable of being systematically learnt and taught. Yet no great time has elapsed since this apparently obvious truth was denied, and elocution regarded, as Dogberry regarded reading and writing, as a gift of nature, to be improved perhaps in some vague way by practice, but unworthy of being considered an art. This idea is gradually losing ground, but still lives, for were it not so, how would it be possible for so many men, whose business it is to read and speak effectively,

to allow themselves to come to their work so utterly unprepared ?

Many object to a systematic reference to principles in teaching elocution, because some people speak or read correctly without knowing these principles. But objection might as well be urged against the study of logic or grammar, or any other art whose principles have been investigated and developed. For we know that a consciousness of the laws of thought is so far from necessary to the act of thinking that men can, and do, reason correctly without a knowledge of them. We should not, however, call such men logicians. Men, too, have spoken grammatically who never knew the difference between a noun and a verb. Yet we should not call such men grammarians. As arts, grammar, logic, and elocution are exercised by all of us with or without, as it may be, a knowledge of their laws. But it is from a knowledge of its laws that a master of any one of these arts derives his superiority and power. It is this knowledge which gives him authority as a teacher, and enables him to correct the shifting notions of individual taste by reference to the unvarying standard of truth.

The great difficulty, however, a teacher of elocution has to contend with, is the advanced age at which the majority of his pupils take up the study. A violinist would despair of a pupil beginning to learn at twenty. What can the writing-master do with the would-be clerk who takes his first lesson in writing at that age ? How little, in short, can the majority of us do with pursuits taken up late in life ! Our muscles have learned

other ways, and refuse to alter them. Yet how often do we have pupils who after spending twenty years in mispronouncing some sounds, and misproducing others—in accustoming their ears to vicious inflections and distorted rhythm—ask to be made rivals to Demosthenes, Cicero, and Garrick—in a course of twelve lessons? Could elocution be put on a par with the other subjects children learn, could an hour a week be given to it, as an hour is given to history or geography, there would in a few years be an end of the outcry against the lack of power to speak that disgraces the country.

The growing interest in the subject encourages the hope that at no very distant day it may more generally come to be regarded as an advantageous supplement to the course of education pursued in our public schools.

There have appeared from time to time able and comprehensive works on elocution, but their authors have had to contend with the difficulties that beset all the early workers at an art that has not yet been fully recognised, while the very limited scope allowed for the practice of their theory has precluded them from realising the great difference between a book for the study and a book for the schoolroom. And hence they have failed, if I may venture to say so, in conciseness and system. But I gladly acknowledge my deep obligations to Mr. Steele and Dr. Rush, as well as to other authors referred to in the text; while more than a passing acknowledgment of such indebtedness is due from me to Mr. B. H. Smart, to whose instruction, which I remember with gratitude and reverence, I owe whatever success

has attended my own labours as a teacher of elocution.

To the present edition have been added several appendices. Nos. I.—II. and IV.—VII. deal solely with articulation. Any deficiency in this respect is fatal to a speaker's progress. In other words, his ultimate success will depend upon his complete mastery of his *a, b, c*. A commanding presence, graceful gesture, a sonorous voice, melodious and expressive inflection—no one of these, nor all of these combined, can compensate for defects in this the fundamental requisite of his art. This portion of the subject, therefore, has been treated with a fulness and minuteness which would seem excessive but for its extreme importance. Materials have been furnished for the correction of every phase of weakness in articulation; and different speakers will find themselves benefited by special attention to different sections according to their individual needs. I am convinced that if the organs of speech are thus early trained to the niceties of articulation, absolute perfection will reward the perseverance of the pupil.

Of all defects of speech, stammering is the most distressing. Appendix III. is devoted to a consideration of this defect; and I cannot but think that sufferers who will be at the pains of using my hints will find themselves amply repaid.

At the suggestion of several practical schoolmasters, I have inserted an appendix (No. VIII.) of passages for practice in recitation. These passages, however, have been selected with a view to their fitness for training

the learner, rather than to their popularity as recitations, and have been arranged for the purpose of illustrating certain definite points on modulation, energy, and rate, to which the learner's attention has been directed in the text. With these additions, I would hope that this little work may not only be of assistance to the private student, but also prove a really serviceable class-book in schools.

CITY OF LONDON SCHOOL :

*April* 1882.





# CONTENTS.

PREFACE . . . . .	PAGE vii
INTRODUCTION . . . . .	xxiii

## PART I.

### THE VERBAL MECHANISM.

#### SECTION I.

##### ARTICULATION.

PART.		
1.	Elementary Sounds . . . . .	1
2.	Breath, Aspirate and Vocal . . . . .	1
3.	Organs of Speech . . . . .	2
4.	Articulation, Definition of . . . . .	2
5.	The Alphabet . . . . .	2
6.	Defect of Vowel Signs . . . . .	2
7.	Redundancy of Vowel Signs . . . . .	2
8.	Redundancy and Deficiency of Consonants . . . . .	2
9.	Vowel Sounds, Production of . . . . .	3
10.	Vowel Sounds, Enumeration of . . . . .	3
11.	Vowel Sounds, the Specific Differences of . . . . .	4
12.	Vowel Sounds, the Division of . . . . .	4
13.	The Monophthongal Vowel Sounds . . . . .	4
14.	The Diphthongal Vowel Sounds . . . . .	5
15.	Open and Shut Vowels . . . . .	5
16.	Consonant Sounds, Production and Enumeration of . . . . .	7

PAGE.		PAGE
17.	Consonant Sounds, Division of . . . . .	8
18.	Consonant Sounds, Organic Division of . . . . .	8
19.	Consonant Sounds, Division of, based on Quality of Breath . . . . .	11
20.	Aspirate Consonant Sounds . . . . .	11
21.	Vocal Consonant Sounds . . . . .	12
22.	Practice on the 'Powers' of Consonants . . . . .	13
23.	Stammering . . . . .	15
24.	Importance of Practice . . . . .	15
25.	Beauties and Defects of Articulation . . . . .	16
26.	Accuracy . . . . .	17
27.	Distinctness . . . . .	18
28.	Firmness . . . . .	18
29.	Fluency . . . . .	19
30.	Deliberation . . . . .	20

## SECTION II.

## SYLLABIFICATION.

31.	Combinations of the Consonantal Elements . . . . .	21
32.	Hiatus . . . . .	21
33.	Reduplicated Consonants . . . . .	21
34.	Allied Consonants . . . . .	21

## SECTION III.

## PRONUNCIATION.

35.	Pronunciation, when good . . . . .	28
36.	Syllables under the Accent . . . . .	28
37.	Unaccented <i>e, o, u</i> , final in syllables . . . . .	24
38.	Unaccented <i>a</i> and <i>i</i> , and its equivalent <i>y</i> , final in syllables . . . . .	24
39.	The Neutral Vowel . . . . .	25
40.	Unaccented Syllables closed by Consonants . . . . .	25
41.	The Indefinite Article . . . . .	25
42.	The Definite Article . . . . .	26
43.	H. . . . .	26
44.	Compounds . . . . .	26
45.	Ed. . . . .	26
46.	R. . . . .	27
47.	U. . . . .	27
48.	Wind . . . . .	27
49.	That . . . . .	27
50.	Vulgarisms . . . . .	27

## PART II.

*THE SONANT PROPERTIES OF SPEECH.*

## SECTION I.

PAR.	TUNE.	PAGE
51.	Sentences Spoken and Written . . . . .	28
52.	Pitch . . . . .	28
53.	Inflection . . . . .	29
54.	A Simple Inflection . . . . .	29
55.	The Length of an Inflection . . . . .	30
56.	Elocution, a Mind-directed Art . . . . .	30
57.	How to ascertain the Difference between the Simple Rising and Falling Inflections . . . . .	31
58.	Table of Questions and Answers . . . . .	31
59.	Table for Practice on the Simple Rising and Falling Inflec- tions . . . . .	38
60.	Compound Inflection . . . . .	34
61.	Notation of Compound Rising and Falling Inflections . . . . .	34
62.	Inflection becomes Compound . . . . .	34
63.	Combinations of Compound Inflections . . . . .	36
64.	The Law of Suspense and Conclusion . . . . .	38
65.	The Inflection of Assertions, General Rule on . . . . .	38
66.	The Inflection of Simple Assertions . . . . .	39
67.	The Inflection of Complex Assertions . . . . .	39
68.	The Inflection of Co-ordinate Assertions . . . . .	43
69.	Exceptions to the Law of Suspense and Conclusion . . . . .	43
70.	Paranetical Interruptions . . . . .	43
71.	Unemphatic Concluding Series . . . . .	44
72.	Unemphatic Commencing Series . . . . .	45
73.	Emphatic Commencing Series . . . . .	46
74.	Emphatic Concluding Series . . . . .	46
75.	Climax . . . . .	47
76.	Choice of Method in Co-ordinate Sentences . . . . .	48
77.	Antithesis . . . . .	51
78.	A Negative in Antithesis to an Affirmative . . . . .	52
79.	Unequal Antithesis . . . . .	53
80.	Appeals . . . . .	54
81.	Compensating Power of Inflection . . . . .	54
82.	The Inflection of Questions . . . . .	55

PART.	PAGE
83. Questions Divided with regard to their Meaning . . . . .	55
84. Real Questions . . . . .	55
85. Pseudo Questions . . . . .	55
86. Assertive Questions . . . . .	55
87. Imperative Questions . . . . .	56
88. Exclamatory Questions . . . . .	56
89. Questions divided with regard to their Form . . . . .	56
90. Questions by Inversion . . . . .	56
91. Questions by Inflection . . . . .	56
92. Questions by Interrogatives . . . . .	57
93. Questions divided with regard to their Quality . . . . .	57
94. Pure Questions . . . . .	57
95. Mixed Questions . . . . .	57
96. Questions considered with regard to their Intensity . . . . .	57
97. The Influence of Intensity on the length of the Inflection . . . . .	58
98. Considerations in dealing in Questions . . . . .	58
99. Rule for the Inflection of Real Questions . . . . .	58
100. Pseudo Questions, General Rule for Inflection . . . . .	59
101. Rule for the Inflection of Assertive Questions . . . . .	59
102. " " Imperative Questions . . . . .	60
103. " " Exclamatory Questions . . . . .	60
104. Exception in the case of Mixed Pseudo Assertive Questions . . . . .	61
105. Extended Questions . . . . .	63
106. Parenthetical Interruptions in the course of a Question . . . . .	64
107. Alternative Questions . . . . .	64
108. Questions with 'or' when no choice is offered . . . . .	65
109. Dependent Questions . . . . .	65
110. The Test of the Dependence of a Question . . . . .	66
111. A Question Repeated because the Person addressed has not clearly apprehended what has been asked . . . . .	66
112. A Question repeated because the Person speaking has not clearly apprehended what has been said . . . . .	67
113. Retorted Questions . . . . .	67
114. Suspense and Conclusion in Questions . . . . .	68
115. The Inflection of Imperatives . . . . .	68
116. Commands . . . . .	68
117. Entreaties . . . . .	68
118. Suspense and Conclusion in Imperatives . . . . .	69
119. The Inflection of Exclamations . . . . .	69
120. Exclamations in Series . . . . .	70
121. Suspense and Conclusion in Exclamations . . . . .	70
122. Modulation . . . . .	71
123. Upper Pitch . . . . .	71

# CONTENTS.

xvii

PAGE	PAGE
124. Middle Pitch . . . . .	71
125. Lower Pitch . . . . .	72
126 The Parenthesis . . . . .	72
127. Change of Paragraph . . . . .	73

## SECTION II.

### RHYTHM.

128. Rhythm . . . . .	74
129. Force . . . . .	74
130. Stress . . . . .	74
131. Accent . . . . .	74
132. Secondary Accent . . . . .	74
133. The Place of the Primary Accent . . . . .	75
134. Deviations by Poets . . . . .	75
135. Rhythmical Stress . . . . .	76
136. Emphasis . . . . .	81
137. Syntactic Emphasis . . . . .	81
138. Words and Phrases in Apposition . . . . .	82
139. The Relative and its Antecedent . . . . .	82
140. Words or Phrases Inverted . . . . .	83
141. Antithetic Emphasis . . . . .	84
142. Absolute Emphasis . . . . .	86
143. Repetition of Idea . . . . .	87
144. Energy . . . . .	88
145. Time . . . . .	89
146. Quantity . . . . .	89
147. A Syllable is Long . . . . .	90
148. A Syllable is Short . . . . .	90
149. A Syllable is Neutral . . . . .	90
150. Rate . . . . .	90
151. Pause . . . . .	91
152. General Rule on Pause . . . . .	94
153. The Subject of a Sentence, if a Single Word . . . . .	94
154. The Subject, if a Phrase or Sentence . . . . .	94
155. The Object, when a Single Word . . . . .	94
156. When the Object is Composite . . . . .	94
157. An Adjective Sentence, when Restrictive . . . . .	94
158. An Adjective Sentence, when Conjunctive . . . . .	95
159. An Adverb Phrase, or Sentence . . . . .	95
160. Sub-Pauses . . . . .	95
161. Emotional Pause . . . . .	95

## SECTION III.

PAR.	QUALITY.	PAGE
162.	Difference in Individual Voices . . . . .	99
163.	In Reading Comparisons and Metaphors . . . . .	100
	Conclusion . . . . .	101

## APPENDIX.

I.	Lists for Practice on Vowel Sounds . . . . .	103
II.	Lists for Practice on Consonant Sounds . . . . .	108
III.	Directions and Exercises to assist in the Removal of Stammering . . . . .	113
IV.	Lists for Practice on the Combinations of Consonantal Sounds . . . . .	120
V.	Exercise on Hiatus . . . . .	126
VI.	Exercises on Reduplicated Consonants . . . . .	127
VII.	Exercises on Allied Consonants . . . . .	130
VIII.	Classified Passages for Practice on Modulation, Energy, and Rate—	

## ADORATION :

1.	Morning Hymn in Paradise . . . . .	<i>Milton</i> . . . . .	132
2.	Hymn before Sunrise in the Vale of Chamouni . . . . .	<i>Coleridge</i> . . . . .	133

## ANGER :

8.	Satan's Encounter of Death at the Gates of Hell . . . . .	<i>Milton</i> . . . . .	136
----	--	-------------------------	-----

## AWE :

4.	Hamlet on seeing the Ghost of his Father . . . . .	<i>Shakspeare</i> . . . . .	136
----	---	-----------------------------	-----

## CERTAINTY :

5.	Confidence of Success in Combat . . . . .	<i>Shakspeare</i> . . . . .	137
----	---	-----------------------------	-----

## CONTEMPT :

6.	Speech of Coriolanus to the Mob . . . . .	<i>Shakspeare</i> . . . . .	138
----	---	-----------------------------	-----

## DEJECTION :

7.	On Sleep . . . . .	<i>Shakspeare</i> . . . . .	138
----	--------------------	-----------------------------	-----

# CONTENTS.

XIX

PAGE

## DELIBERATION :

8. Cato's Soliloquy on the Immortality  
of the Soul . . . . *Addison* . . . 139

## DESCRIPTION OF STILL-LIFE :

9. The Garden of Eden . . . . *Milton* . . . 140

## DESPAIR :

10. Richard III. on awakening from a  
Frightful Dream . . . . *Shakspeare* . . . 140  
11. Satan's Address to the Sun . . . . *Milton* . . . 141

## DIGNITY :

12. Coriolanus on meeting Aufidius . . *Shakspeare* . . . 144

## DOUBT :

13. Soliloquy on Death . . . . *Shakspeare* . . . 145

## ECSTASY :

14. The Dying Christian to his Soul . . *Pope* . . . 146

## ENTHUSIASM :

15. Description of the Bravery of Corio-  
lanus . . . . *Shakspeare* . . . 146  
16. Jephtha's Daughter . . . . *Byron* . . . 147

## EXECRATION :

17. Timon's Malediction on Athens . . *Shakspeare* . . . 148

## FATIGUE :

18. Fatigue after long Travel . . . . *Shakspeare* . . . 149

## FEROCITY :

19. Speech of Moloch . . . . *Milton* . . . 149

## FRENZY :

20. The Death of Cardinal Beaufort . . *Shakspeare* . . . 151

## GLOOM :

21. Darkness . . . . *Byron* . . . 152

## GRAVITY :

22. Speech of Beelzebub . . . . *Milton* . . . 154

## HATE :

23. Queen Margaret's Savage Triumph  
over the Duke of York . . . . *Shakspeare* . . . 156

	PAGE
<b>HORROR :</b>	
24. Macbeth, about to murder Duncan, fancies he sees a dagger in the air . . . . . <i>Shakspeare</i>	157
<b>IMPATIENCE :</b>	
25. Eagerness of Hotspur to encounter his rival . . . . . <i>Shakspeare</i>	158
<b>INDIGNATION :</b>	
26. Hotspur's Defence of Mortimer . . . . . <i>Shakspeare</i>	159
<b>JOY :</b>	
27. The Peri's Triumph . . . . . <i>Moore</i>	159
<b>JUDGMENT :</b>	
28. Henry V. to the Traitors . . . . . <i>Shakspeare</i>	160
<b>LOVE :</b>	
29. Wifely Love . . . . . <i>Milton</i>	162
<b>MALICE :</b>	
30. The Curse of Kehama . . . . . <i>Southey</i>	162
<b>MARTIAL ENTHUSIASM :</b>	
31. Henry's Speech to his Soldiers before Harfleur . . . . . <i>Shakspeare</i>	163
32. The Battle of Hohenlinden . . . . . <i>Campbell</i>	164
<b>MIRTH :</b>	
33. Description of Queen Mab . . . . . <i>Shakspeare</i>	165
34. From L'Allegro . . . . . <i>Milton</i>	166
<b>NARRATION :</b>	
35. Oliver's Speech to Rosalind . . . . . <i>Shakspeare</i>	167
<b>ORDINARY CONVERSATION :</b>	
36. Celia and Rosalind . . . . . <i>Shakspeare</i>	168
<b>PATRIOTISM :</b>	
37. Love of Country . . . . . <i>Scott</i>	168
38. Ye Mariners of England . . . . . <i>Campbell</i>	169
39. Undying Fame . . . . . <i>Byron</i>	170
<b>PITY :</b>	
40. Richard the Second's Entry into London . . . . . <i>Shakspeare</i>	171



# CONTENTS.

xxi

## PLAINTIVENESS :

PAGE

41. Lamentation over Greece . . . *Byron* . . . 171  
 42. To Mary in Heaven . . . . *Burns* . . . 172

## PROSTRATION :

43. Prostration of King Henry IV. . . *Shakspeare* . . . 173

## RAGE :

44. The Rage of Suffolk . . . . *Shakspeare* . . . 174  
 45. Othello's Denunciation of Iago . . *Shakspeare* . . . 174

## RAILLERY :

46. Speech of Gratiano . . . . *Shakspeare* . . . 174

## RAPTURE :

47. To a Skylark . . . . . *Shelley* . . . 175

## REFLECTION :

48. The State of Kings and Peasants contrasted . . . . *Shakspeare* . . . 178  
 49. A Shepherd's Life compared to a King's . . . . *Shakspeare* . . . 180  
 50. Night. . . . . *Montgomery* . . . 181

## REPOSE :

51. The Approach of Evening in Paradise *Milton* . . . 183

## REPROACH :

52. Speech of Marullus to the Mob. . . *Shakspeare* . . . 184

## REVENGE :

53. Wail of Antony over Cæsar's Body . *Shakspeare* . . . 184

## SADNESS :

54. Milton's Lamentation on his Blindness *Milton* . . . 185  
 55. On the Loss of the Royal George . *Cowper* . . . 186  
 56. Alexander Selkirk . . . . *Cowper* . . . 188  
 57. The Graves of a Household . . . *Hemans* . . . 189

## SECRECY—CAUTION :

58. King John instigates Hubert to murder the young Prince Arthur. . *Shakspeare* . . . 190

## SHAME :

59. Speech of Angelo on finding his guilt discovered . . . . *Shakspeare* . . . 192

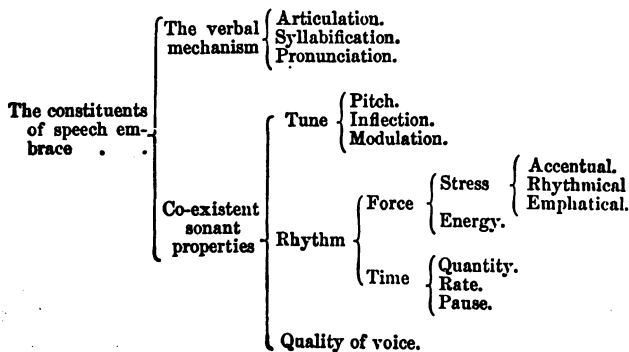
	PAGE
<b>SOLEMNITY :</b>	
60. From Il Penseroso . . . . Milton . . . .	192
61. Prospero's Invocation . . . . Shakspeare . . . .	193
62. The Ocean . . . . Byron . . . .	194
63. St. Peter's at Rome . . . . Byron . . . .	196
64. Burial of Sir John Moore . . . . Wolfe . . . .	197
65. The Last Man . . . . Campbell . . . .	198
<b>SORROW :</b>	
66. The Death of the Flowers . . . Bryant . . . .	200
<b>TENDERNESS :</b>	
67. On the receipt of my Mother's Picture Cowper . . . .	202
<b>TERROR :</b>	
68. The Dream of Clarence . . . . Shakspeare . . . .	205
69. The Fear of Death . . . . Shakspeare . . . .	207
<b>TRANQUILLITY :</b>	
70. A Moonlight Scene. . . . Shakspeare . . . .	207
<b>TRIUMPH :</b>	
71. Henry V. before the Battle of Agincourt . . . . Shakspeare . . . .	208
72. Miriam's Song . . . . Moore . . . .	209
<b>UNIMPASSIONED SPEECH :</b>	
73. Adam and Eve in Paradise . . . Milton . . . .	208
74. Hamlet's Advice to the Players . . . Shakspeare . . . .	210
75. Solitude preferred to a Court Life . . . Shakspeare . . . .	211
76. A Kingdom compared to a Bee-hive . . . Shakspeare . . . .	212
<b>VINDICATION :</b>	
77. Brutus's Oration to the Citizens . . . Shakspeare . . . .	212
78. Othello's Account of his Courtship . . . Shakspeare . . . .	213
79. Reply of the Lord Chief Justice to Henry V. . . . . Shakspeare . . . .	215

## INTRODUCTION.

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ELOCUTION, by which we mean the appropriate use of the voice in reading and speaking, is both a science and an art. As a science, it resolves speech into its elementary constituents, and examines their sonant properties. As an art, it insists on the correspondence of these properties with the meaning of the language uttered ; and elocution may be described as true or false in so far as this correspondence is, or is not, complete.

The student will be assisted by referring from time to time during his perusal of the work to the following synopsis :—





## PART I.

### THE VERBAL MECHANISM.

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#### SECTION I.

##### ARTICULATION.

There is a perfection in the pronunciation of the best speakers (which was remarkable in the late Mrs. Cibber, and is the same in Mr. Garrick): they are distinctly heard even in the softest sounds of their voices; when others are scarcely intelligible, though offensively loud.—STEELE, *Proserdia Rationalis*, 1779.

**1. Elementary Sounds.**—The first business of a teacher of elocution is to enumerate and classify the various elementary sounds of which the words of a language are composed, and to explain how they are severally formed by the organs of speech.

**2. Breath—Aspirate and Vocal.**—The raw material of the elementary sounds is breath. The windpipe may be compared to a flute, through which we may blow in such a manner as either merely to cause the passage of air to be heard, or to produce a musical sound. And in a precisely similar manner the air may either pass through the larynx as merely **aspirate** breath, or be modified by the vibration of the chords of the glottis, and so made **vocal**. On this distinction of breath into aspirate

and vocal is based the theory of the production of articulate sounds.

**3. Organs of Speech.**—The breath, modified or unmodified, thus emitted through the larynx, is in its further passage through the mouth and nose further affected by the organs of speech. These are the tongue, teeth, gums, palate, and lips; and their office is to complete the work begun by the lungs, windpipe, and larynx.

**4. Articulation.**—The use of the organs of speech in modifying the breath into the several elementary sounds is termed articulation.

**5. The Alphabet.**—The alphabet of a language *ought* to be a tabulated list of the signs of the elementary sounds employed in that language, and would assign but one sign for each sound; but the twenty-six signs forming the English alphabet are both redundant and defective.

**6. Defect of Vowel Signs.**—The five vowel signs—*a, e, i, o, u*—represent in English as many as eighteen distinct sounds. *A* alone indicates the five sounds in *ale, ah, all, at, rare*.

**7. Redundancy of Vowel Signs.**—On the other hand, the sound of *a* as heard in *ale* is represented by as many as ten different signs, as in the words *ale, aid, gaol, gauge, say, aye, break, veil, weigh, they*. And what is said of *a* may be said of the other vowel signs.

**8. Redundancy and deficiency of Consonants.**—In the case of the consonants, too, there are both redundancy and deficiency: *c* in *cent*, *s* in *sent*, and *sc* in *scent* are three forms for one sound; while the dissimilar initial sounds heard in *thigh* and *thy* are represented by the same symbol *th*; *x* is a compound, in some words of *k*

and *s* (*exercise* being equivalent to *ek-sercise*), in others of *g* and *z* (*exist* being equivalent to *eg-zist*), and in others of *k* and *sh* (*anxious* being equivalent to *angk-shus*; *ch* and *j* are also compounds, the former of *t* and *sh* (*church* being sounded as if written *tsh-ur-tsh*), the latter of *d* and *zh* (*jam* being sounded as if written *dzh-am*); while the indivisible sounds *sh* (*shame*), *ng* (*sing*), are represented by two letters.

It is necessary then to distinguish at the outset between the written *sign* and the spoken *sound*, and to obtain a full and definite enumeration of the elementary sounds. These may be divided primarily into vowel and consonant.

#### *Vowel Sounds.*

**9. A Vowel Sound** is produced in the larynx, and emitted through a *free* opening of the month; that is, without being obstructed or modified in its egress by any contact of the articulative organs with one another.

**10.** The following is a complete enumeration of the vowel sounds heard in the pronunciation of the English language at the present day:—

#### *Table of the Eighteen Vowel Sounds.*

1. a-le.	10. i-t.
2. a-h.	11. o-ld.
3. a-ll.	12. oo-ze.
4. a-t.	13. o-dd.
5. ai-r.	14. u-p (see 39).
6. ee-l.	15. u-nit.
7. e-nd.	16. p-u-ll.
8. e-rr.	17. oi-l.
9. i-sle.	18. ow-l.

The numbers attached to vowel sounds throughout the book correspond to those used in the above table.

The First Appendix contains a list of all the signs of the vowel sounds, and at the same time furnishes abundant materials for a pupil's practice on the sounds in which he is inaccurate.

**11. The Specific Differences in Vowel Sounds** arise for the most part from alterations in the shape of the inside of the mouth. In pronouncing *awe*, for instance, the tongue is depressed deeply in the bed of the mouth, and the oral opening is at its largest; while in uttering *ee-l*, the tongue is raised close to the palate, and the passage of the voice is reduced to a minimum.

But between these extremes of elevation and depression, the tongue is capable of an infinite number of positions; and it may be readily understood that the shades of vowel sound the mouth is capable of producing cannot be delineated. No mere diagram can make these nice distinctions of vowel sound obvious. In the absence, therefore, of the illustration of a master, the student should carefully observe the pronunciation of the best speakers, in order to attune his ear to the precise recognition of the eighteen definite vowel sounds, and to guard himself, in his own utterance, against foreign and provincial deviations from their purity.

**12. The Vowel Sounds are divided into—**

1. Monophthongal, and
2. Diphthongal.

**13. The Monophthongal** vowel sounds have one unaltered sound from their outset to their termination.



*Table of the Twelve Monophthongal Vowel Sounds.*

2. a-h.	7. e-nd.
3. a-ll.	8. e-rr.
4. a-t.	10. i-t.
5. ai-r.	12. oo-ze.
13. o-dd.	16. p-u-ll.
6. ee-l.	14. u-p.

14. The Diphthongal vowel sounds are composed of two vowel sounds quickly blended into one. Each of the following six vowels opens in one sound, but quickly, and almost imperceptibly, closes in another.

*Table of the Six Diphthongal Vowel Sounds.*

1. a-le begins with its own peculiar sound, and ends in ee-l.
9. i-sle begins with ah, and ends in ee-l.
11. o-ld begins with its own peculiar sound, and ends in oo-ze.
18. ou-r begins with a-h, and ends in oo-ze.
15. t-u-be    "    "    i-t,    "    "    oo-ze.
17. oi-l     "     "   a-ll,   "     "    i-t.

15. Open and Shut Vowels.—A still more useful aid to the precise recognition of vowel sounds is afforded by their division into 'open' and 'shut.' Thus the sound of *a* in *all* is almost identical with that of *o* in *odd*, the two sounds being apparently formed by the same position of the organs, the slight difference between them

consisting in the fuller character of the former sound. But if, in alternately uttering the vowel sounds *a-ll* and *o-dd*, the position of the tongue is watched in a mirror, an open position of the mouth being meanwhile kept, the tongue will be found to yield under the fuller pronunciation of *a-ll*, thus producing a larger cavity for the emission of the voice. And a similar difference will be found on comparing the related vowel sounds in the following table :—

*Table of Open and Shut Vowel Sounds.*

Open Sounds.		Shut Sounds.
1. <i>a-le</i>	corresponding with	7. <i>e-nd</i>
3. <i>a-ll</i>	„ „	13. <i>o-dd</i>
5. <i>ai-r</i>	„ „	4. <i>a-t</i>
6. <i>ee-l</i>	„ „	10. <i>i-ll</i>
12. <i>oo-ze</i>	„ „	16. <i>p-u-ll</i>
8. <i>e-rr</i>	„ „	14. <i>u-p</i>
2. <i>a-h</i>	} having no corresponding shut sounds.	
9. <i>i-sle</i>		
11. <i>o-ld</i>		
15. <i>u-nit</i>		
17. <i>oi-l</i>		
18. <i>ow-l</i>		

The confusion of these related vowel sounds is one of the causes of foreign, provincial, or vulgar pronunciation. The uneducated cockney says 'Charing Crawss,' for 'Charing Cröss,' and 'awfficer' for 'öfficer;' and a Frenchman 'feet to be done' for 'fit to be done;' while between such obvious differences as these there are among different speakers almost innumerable shades.

A vowel sound depends therefore for its character on a definite position of the organs of speech. And this

position must be maintained during the whole term of expiration, for any unsteadiness of the organs will bring about a fresh sound. The least elevation or depression of the tongue, the least alteration in the position of the lips, will give rise to corresponding modifications of vowel tone. And slight as such differences may appear in the utterance of individual words, their recurrence in continued discourse renders them at once obvious and offensive.

The terms 'long' and 'short' have been sometimes used to designate this co-relation of vowel sounds; but they are misleading, and to their use may be traced a not uncommon fault of clipping the so-called 'short' (shut) vowel sounds. Shades of vowel sound derive their differences from corresponding alterations in the shape of the cavity of the mouth, and not from varying degrees of mere duration. The proof of this lies in the fact that in singing, provided a uniform position of the organs be maintained, every vowel sound can be indefinitely sustained without the least deviation from its specific character.

### *Consonant Sounds.*

**16. A Consonant sound** is produced by the partial or complete contact of the articulative organs, which contact obstructs the current of breath as it passes through the mouth. It derived its name from the supposed necessity of subjoining a vowel sound. But the reader must distinguish between the *power* and the *name* of a consonant. For while the *name* requires the presence of a vowel sound, the *power* may be distinctly exhibited without any such assistance.

The following is a list of the various consonant sounds of the English language:—

*Table of the Twenty-four Consonant Sounds.*

1. p as heard in <i>p-i-pe</i>	13. sh as heard in <i>sh-out</i>
2. b „ <i>b-a-be</i>	14. zh „ <i>a-z-ure</i>
3. t „ <i>a-t</i>	15. ng „ <i>si-ng</i>
4. d „ <i>d-i-d</i>	16. l „ <i>l-u-ll</i>
5. k „ <i>k-i-ck</i>	17. m „ <i>m-ai-m</i>
6. g „ <i>g-a-g</i>	18. n „ <i>n-u-n</i>
7. f „ <i>f-i-fe</i>	19. r (trilled) as in <i>r-un</i>
8. v „ <i>v-ile</i>	20. r (smooth) „ <i>wa-r</i>
9. s „ <i>s-it</i>	21. h as heard in <i>h-e</i>
10. z „ <i>z-one</i>	22. w „ <i>w-oo</i>
11. th „ <i>th-igh</i>	23. wh „ <i>wh-en</i>
12. dh „ <i>th-y</i>	24. y „ <i>y-e</i>

To this table of consonant *sounds* are added tables of *letters* (Appendix No. II.), showing how the several sounds are represented in the written language. As in the case of the vowel sounds, these lists will be found useful as materials upon which the pupil, in accordance with his special defects, may be exercised.

**17. Division of Consonant Sounds.**—The consonant sounds are divided :

First. With reference to the particular organs of speech engaged in producing them.

Secondly. With reference to the quality of the breath employed in their production.

**18. Organic Division of Consonant Sounds.**—With reference to the particular organs employed in producing them, consonants may be divided into—

- |                  |  |                         |
|------------------|--|-------------------------|
| 1. Labial.       |  | 3. Lingua-palatal.      |
| 2. Labio-dental. |  | 4. Lingua-guttural, and |
|                  |  | 5. Oral.                |

(i.) **The Labial** *pipe, babe, maim, woe, when*, are produced by the perfect or partial approximation of the lips.

*P* is formed by the perfect contact and separation of the lips *B* is formed by precisely the same action as *p*, but is distinguished from it by the breath with which the mouth is filled being 'vocal,' while in the production of the *p* this breath is 'aspirate.'

*Obs.* The student is now in a position to realise the appropriateness of the term *vocal* (2); for he will find that he can sing the musical scale on the power of *b*, while the power of *p* can be produced by the same individual on one note, and one only.

*M* is formed by similar contact of the lips, but the vocal breath, which in *b* is confined in the mouth, is in *m* allowed to pass through the nose.

*W* is formed on the basis of the vowel <sup>12</sup>*oo-ze*, from which it is distinguished by the greater protrusion of the lips, and by their forcible and jerking action. *Wh* is the same as *w*, but with initial aspiration.

Thus *what, when*, are sounded as if written *hoo-at, hoo-en*, the <sup>12</sup>*oo* being converted into a consonant sound by the forcible and jerking action of the lips.

(ii.) **The Labio-dental** *fife, vile*, are formed by the complete contact of the lower lip with the upper teeth.

The distinction with regard to the breath described in the case of *f* and *b* exists also between *f* and *v*.

(iii.) **The Lingua-palatal** *tile, deed, lull, nun, sit, zone, thigh, thy, shout, azure, run, mar*, are formed by the partial or complete contact of the tip of the tongue with the gums of the upper teeth.

*T* and *d* are alike formed by the complete contact of the tip of the tongue with the gums of the upper teeth; but in *t* the efflux of aspirate breath is stopped immediately the organs come in contact; while in *d* vocal breath continues to be heard until the mouth is filled with air.

*L*, the most euphonious of the consonants, is produced by the same position of the organs as *t* and *d*, but the vocal breath which in *d* is confined within the mouth, is in *l* allowed to flow freely through the mouth over the sides of the tongue.

In *n*, too, the same position of the organs is kept; but the voice, as in *m*, passes through the nose. The absence, indeed, in these letters of

this nasal 'ring' will convert *m* and *n* respectively into *b* and *d*. Thus the word *medicine* will, with closed nostrils, be sounded as if written *'bcd'cid*.

*S* is formed similarly to the foregoing, but the contact is partial only, the breath, which in *t* is arrested, being in *s* allowed to escape over the tip of the tongue. In *z*, which otherwise is the same as *s*, the breath is vocal, and diminishes the hissing character of the sound.

*Th* (*thigh*) is formed by the complete contact of the tip of the tongue with the edges of the front upper teeth; *th* (*thy*) by a similar action, with the introduction of vocal breath.

*Sh* (*shout*) is very nearly allied to *s*; but the contact is closer and spread over a wider margin of the gums. When voice is substituted for mere breath, the same action produces *zh* (*azure*).

There are two forms of the letter *r*. One is produced by trilling the tip of the tongue against the frontal palate; the other by curling up the tongue till its tip almost touches the roof of the mouth, producing a sound very much resembling the vowel <sup>14</sup> *u-p*. That formed by the former action is called *trilled*; that by the latter, *smooth*.

(iv.) **The Lingua-guttural** *kick, gig, sing*, are formed by the complete contact of the base of the tongue with the palatine arch.

In *k* the contact of the organs is silent, and completely stops the efflux of aspirate breath; in *g* there is an obscure vocality, which lasts while the back part of the throat is filling with air; while in *ng* this vocality, as in *m* and *n*, is allowed to pass through the nose. Thus *with closed nostrils* the words *ringing* and *singing* would sound as if written *riggig* and *siggig*.

(v.) **The Oral** *he, ye*, are formed by the passage of air through the mouth.

*H* is nothing more than a forcible expulsion of breath through an open mouth.

<sup>6</sup>  
*Y* is formed on the basis of the vowel *ce-l*, from which, however, it is distinguished by the jerking action of the jaw.

It may be proper to remark here that *h*, *w*, and *y* do not strictly conform to the definition of consonants; for in their formation there is no actual *contact* of the articulative organs. But as they fulfil at the beginning of syllables the purposes of articulation, and have in this situation the full power of consonants, there is clearly no objection to their being thus classed.

*W* and *y*, however, lose their consonantal character when final in a syllable. They are then exactly equivalent to the vowels *oo* and *ee*. But they are consonantal at the beginning of syllables, or there would be no difference between *swoon* and a prolonged pronunciation of *soon*, nor between *year* and *ear*. Moreover, no iteration, or prolongation, of *oo* will convert it into *woo*; nor of *ee* into *ye*.

**19. Division of Consonant Sounds based on quality of Breath.**—With reference to the quality of breath employed in their production, consonants are divided into— i. Aspirate, and ii. Vocal.

**20. Aspirate Consonants.**—The first class derive their distinctive character from possessing no vocality; the sounds emitted in their formation being pure *whisperings*, or, as they are better termed, *aspirations*. In some (*p, t, k*) the contact of the organs stops all efflux of breath, allowing no power of prolongation. These may be accordingly termed *Explosive Aspirates*. The rest (*f, s, h, wh, th, sh*) are capable of being continued at will; that is, as long as the breath may last. These, therefore, may be termed *Sustained Aspirates*. But, from the absence of vocality, both the *Explosive* and *Sustained Aspirates* are severally incapable of being varied in pitch (18, i. *obs.*).

*Table of the Nine Aspirate Consonants.*

1. <i>pop</i>	}	Explosive.
3. <i>tat</i>		
5. <i>kick</i>		
7. <i>fife</i>		
9. <i>cease</i>	}	Sustained.
21. <i>he</i>		
23. <i>when</i>		
11. <i>think</i>		
13. <i>shout</i>		

**21. Vocal Consonant Sounds.**—The second class are all vocal. This vocality, like that of the vowels, can in every case be made the basis of musical sounds, and sustained at any given point of the musical scale. But the power of prolongation is not possessed by all to the same extent. Three (*b, d, g*) admit of but slight prolongation, their vocality ceasing so soon as the mouth or throat is filled with air. They may, therefore, be called *explosive vocal consonants*. The remaining twelve, however, are prolongable at will, and may be called *sustained vocal consonants*.

*Table of the Fifteen Vocal Consonant Sounds.*

Explosive	{	2. <i>babe.</i>
		4. <i>did.</i>
		6. <i>gag.</i>
		8. <i>vile.</i>
		10. <i>zone.</i>
Sustained	{	24. <i>ye.</i>
		22. <i>woe.</i>
		12. <i>then.</i>
		14. <i>azure.</i>
		15. <i>sing.</i>
		16. <i>lull.</i>
		17. <i>maim.</i>
		18. <i>nun.</i>
		19. <i>rage.</i>
		20. <i>war.</i>

On comparing the aspirate and vocal consonants, it will be seen that each of several sounds of the first class has one corresponding to it in the second; the latter being distinguished from the former, not by a difference



of articulative mechanism, but by its *vocality*, and consequent power of being varied in pitch.

Thus *p* and *b* are alike formed by the closing and subsequent separation of the lips. The separation, however, which in the former is sudden, is in the latter preceded by a slight murmur or vocality, which lasts while the mouth is filling with air.

Similar relations may be observed between other aspirate and vocal consonants.

	Explosive.				Sustained.			
Aspirate .	p	t	k	f	s	th	sh	wh
Vocal . .	b	d	g	v	z	dh	zh	w
	Slightly prolongable.				Prolongable at will.			

In fact, the distinction here drawn is one of the first importance in the art of elocution. The vocal consonants partake much of the nature of vowels, and 'it is a pleasure to a good reader,' says Mr. Smart, 'when he has such sounds to utter. He dwells upon them, throws into them all the voice they are capable of receiving, and, through their means, mellows his whole pronunciation. But to an uncultivated reader all sounds come alike indifferent. He clutters them together, curtails them of their due length, deprives them of the share of voice which belongs to them, and thereby reduces them nearly all to mutes or aspirates.'

**22. Practice on the 'Powers' of Consonants.**—The process of articulation once clearly understood, each indivisible element must be made the object of separate exercise. The pupil should, first of all, sound each element *by itself*; that is, he should permit nothing more to escape from the organs than what constitutes

its real *power*. For example, in pronouncing *g*, *b*, or *s*, the alphabetic name *gee*, *bee*, or *ess* should be disregarded, and the indivisible element alone given as heard in *g-lue*, *b-read*, or *s-tate*. And so on with the other elementary sounds.

By this means each element is, as it were, laid bare, and any defect in its formation is at once exposed. When *words*, not *elements*, are practised, faulty articulation is masked, and, especially in the case of the self-taught, allowed to pass undetected.

Moreover, when by practising sounds analytically, the student concentrates his attention upon single points, the degree in which he improves can be more accurately measured.

At the same time, the difficulty must be admitted of a neat, separate enunciation of the consonant sounds. The sustained consonant sounds are easily detached from their attendant vowel. *H* is a mere breathing, *s* a mere hissing, and *sh* the almost involuntary appeal for silence. These simple sounds we are in the habit of uttering without a thought that they are really detached articulations. There can, therefore, be no difficulty in uttering these at will, even without the exemplification of a teacher. The remaining sustained consonant sounds, both vocal and aspirate, are also of easy separate execution. It is otherwise, however, with the explosive sounds; and *p*, *b*, *t*, *d*, *k*, and *g* require long practice before a full command over their separate powers can be gained. In the absence of a teacher, the student cannot do better than follow the advice of Sheridan (the father of the orator and dramatist), who urged his pupils to practise the consonants with a preceding vowel, thus: *ap*, *ab*, *at*, *ad*, *ak*, *ag*. In this way the

Consonant sounds falling last upon the ear, the student is enabled the more readily to judge of their respective powers.

**23. Stammering.**—One of the gravest results of defective articulation is what is commonly known as stammering; and the importance of dealing with the evil will justify the inserting of a course of exercises with this special aim. (See Appendix III.)

**24. Importance of Practice.**—Tedious as may seem the foregoing detail, and wearisome as is the practice of the exercises in the Appendix, the student must be content to accept them as the best means of securing ultimate success in his art. Having been once obtained, the facility they bestow is never lost, while attempts to proceed before it is obtained will be followed by continual annoyance and discomfiture.

Let the student continue his practice till such pliancy in the organs is attained as will enable him to utter each elementary sound with precision and ease. Then, and not till then, should he pass on to the practice of their syllabic combinations. 'We know,' says Mr. Smart, 'that in the practice of almost every art, the inevitable consequence of aiming at expedition in the beginning is an imperfect manner of executing, which is to be got rid of only by returning to first principles. So it generally happens in pronunciation. Having learned to speak fast before we have acquired a correct utterance of the separate sounds, we must now return to these, and, when we are assured that our fundamental errors are eradicated, we may proceed by degrees to acquire facility; reading very slowly at first, dwelling on all the consonants, and making every one tell to the ear. At length, the organs will become expert in their

office, will start into different positions with ease, and make a ready and smooth transition from one sound to another, without marring or confounding them. Thus will be gained a distinct, nervous articulation, free at the same time from any appearance of restraint or labour.'

**25. Beauties and defects of Articulation.**—The foregoing paragraphs have discussed in detail the processes of the articulative mechanism, and the corresponding lists in the Appendix have furnished the student with materials for training his organs. It remains to point out wherein the beauties and defects of articulation consist.

A speaker's articulation should accord with the particulars laid down by the Rev. Gilbert Austin in his '*Chironomia*:'—

'In just articulation, the words are not hurried over, nor precipitated syllable over syllable; nor, as it were, melted together into a mass of confusion; they are neither abridged, nor prolonged, nor swallowed, nor forced, and, if I may so express myself, shot from the mouth; they are not trailed nor drawled, nor let to slip out carelessly, so as to drop unfinished. They are delivered from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck by the proper organs, distinct, sharp, in due succession, and of due weight.'

Now in order to acquire the beauty of articulation thus graphically detailed, the student should convert each particular embraced in the description into a definite precept. Omitting such of the author's expressions as are virtually synonymous, we may consider that perfect articulation involves the five qualities of—

Accuracy,	Firmness,	Deliberation.
Distinctness,	Fluency, and	

**26. Accuracy** requires the articulation to be formed by contact of the proper organs.

Inaccuracies :

- (i) Some speakers do not pronounce the hard *g*, but sound *d* in its stead, as *dlove* for *glove*.
- (ii) The palatal *n* is sometimes (alas! how commonly!) substituted for the guttural simple sound *ng* (*bringin* for *bringing*).
- (iii) Through not keeping the nasal passage open, *ng*, *m*, and *n* are severally converted into *g*, *b*, and *d*.
- (iv) A more obvious fault sometimes obtains in the pronunciation of *s*, constituting what is termed lispings. The tongue is allowed to hang feebly in the mouth, and to strike against the upper teeth, instead of against the palate just above the inner gums of the upper teeth.
- (v) The sound *l* is sometimes wholly omitted; *London* being pronounced something like *y—ondon*.
- (vi) The trilled *r* is by some speakers wrongly produced by a vibration of the uvula, or of the base of the tongue, or even of the lips; or by a protrusion of the lips a sound is substituted not unlike *w*. While the correct sound can be produced only by a vibration of the tip of the tongue against the palate just above the inner gums of the upper teeth.
- (vii) The sound *f* or *v* is sometimes substituted for *th* or *dh*; *mother* being sounded as if written *muvver*, and *smith*, *smiff*.

By similar misuse of the organs indeed, almost every

element is liable to maltreatment. The pupil must, as has been already pointed out, endeavour to comprehend fully the articulative mechanism of each consonant. By watching the process of formation of each consonant, particularly the point at which the organs come in contact, almost all faults may be avoided or corrected.

**27. Distinctness.**—Articulation may be accurate, and yet not be *distinct*. While accuracy results from contact of the proper organs, distinctness is due to the *neatness* of that contact. Careful speakers finish each consonant with defined sharpness, and bring into play no other organs than those necessary for the production of each specific sound. Careless speakers, on the other hand, blurr their consonants, first, by a slovenly use of the organs; secondly, by adding to the movements required others that are quite useless, *e.g.* projecting the *lips* in order to pronounce the purely *lingual* sound *sh* in *shout*. An equally potent cause of indistinctness may be traced to the depriving of the vocal consonants of the share of voice due to them, whereby *b, d, g, v, z, &c.* are converted into their corresponding aspirates. A speaker guilty of this fault will say *supstance* for *substance*, *secont* for *second*, and so on with all the other cognate sounds.

The cure for indistinctness, as for inaccuracy, lies in a careful study of the articulative mechanism, and in frequent practice on its several unalloyed sounds.

**28. Firmness** consists in the power with which sounds are formed. It does not result from mere vocalisation, but from natural or acquired organic strength. A general want of power constitutes the opposite defect of feebleness. As an exercise for developing firmness, the pupil should produce each consonant sound with the utmost exertion of which his organs are capable, and

give to such as are vocal as full a body of voice as their peculiar formation will admit.

Firmness of articulation may be greatly induced by an active but easy pronunciation of the final consonants. The organs should completely finish the articulation, and the ear be made sensible of a kind of rebound, as in reading the following examples :—

One and two, and three, and four.

‘Hark to the mingled din,  
Of fife, and steed, and trump, and drum, and  
rearing culverin.’

‘Four and twenty blackbirds  
Baked in a pie.’

This rule, however, must be followed with discretion, lest the final consonant be so pronounced as to form a distinct syllable.

**29. Fluency** is the easy transition from one articulation to another without a break in the syllabic impulse, and, unless the sense demand it, without any perceptible pause between syllables. And each syllable must be well defined. We must not say, ‘you an di,’ nor ‘you an I,’ but ‘you and I;’ nor ‘once upon a rore and gusty day.’ Fluency, which is quite independent of rapidity, results from pliability of the organs, want of which prevents their passing readily from one position to another, and leads to ‘Henery’s buying an umberella.’ From this further ensues the inability of speakers to deal with final consonants preceding vowels, and the meeting of the same or cognate sounds. He who has not obtained fluency confounds ‘the same arrow’ with ‘the same marrow,’ and accuses ‘a sad angler’ of being ‘a sad dangler.’ The remedy lies in persistent practice of the Tables Nos. IV.–VII. in the Appendix. Moreover, every one is liable to find himself stopped by a

word or phrase which is to him hard to articulate fluently : let him note such carefully, and practise it till it is mastered.

**30. Deliberation** cannot be regarded positively as a constituent of articulation, since the rate of the voice must change in accordance with the nature of the subject matter, but negatively as a preventive of precipitation, the grand cause of almost all faults in enunciation. The tyro should speak very slowly, analysing his pronunciation as he proceeds. Not till he has gained accuracy, distinctness, firmness and fluency, should he attempt to speak with rapidity. Mrs. Siddons used to say to her pupils, over and over again, 'Take time,' and her brief precept is the stepping stone to excellence.

'Learn to read slowly ; other graces  
Will follow in their proper places.'



## SECTION II.

## SYLLABIFICATION.

**31. The various Combinations of the Consonantal Elements** in English are exemplified in the lists in the Appendix (No. IV.). The particular element exemplified is still to be made the subject of undivided attention, so that it may receive a strength of organic effort as compared with the rest of the constituents of the syllable of which it forms a part.

A few remaining difficulties of articulation will arise in the course of the combination of syllables in certain words and phrases.

**32. An hiatus**, owing to the tendency to bridge it with a *w* ('no-w-oaths' for 'no oaths'), or a *y* ('the-y-ear' for 'the ear'), or, still worse, with an *r* ('the idear of it!') will often occasion inelegance of articulation. Examples of the meeting of vowel sounds should be carefully practised, and the tendency to insert an intervening sound checked. Lists for practice will be found in the Appendix (No. V.).

**33. Reduplicated Consonants** require more than usual care to make their separate articulations apparent. Thus, it is not unusual to hear 'her broth' for 'herb broth,' 'look on this pot' for 'look on this spot,' and all will acknowledge the difficulty of pronouncing accurately 'nutmeg-grater.'

**34. Allied Consonant Sounds** will, in like manner, in careless articulation often be confounded. Thus *t* is

by some speakers quite absorbed in *d* in such phrases as 'wet *day*,' 'next *door*,' and so on with all allied aspirate and vocal consonants.

The difficulties in the articulation of reduplicated consonants will be overcome by resolute practice of the lists in Appendix VI.; of allied consonant sounds, of Appendix VII.

## SECTION III.

## PRONUNCIATION.

'In words, as fashions, the same rule will hold,  
Alike fantastic if too new or old ;  
Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside.'—POPE.

**35. Pronunciation** is good when words are uttered with the sounds and accents sanctioned by the usage of the day.

It is impossible to discuss at length the subject of pronunciation ; and the student is referred to the Dictionary, in which the current pronunciation of each word is registered. A few leading facts may, however, be usefully borne in mind.

**36. Syllables under the Accent** always preserve their clear and appropriate sounds.

(i) An open sound, if the vowel is final, in a syllable :

á-pex      é-dict      í-cy      ó-pen      ú-nit

(ii) A shut sound, if the vowel is closed by a consonant :<sup>1</sup>

áp-ple      éd-dy      íc-tus      óp-tic      ún-der

(iii) And again an open sound, if the consonant closing the vowel is followed by a mute *e* :

e-scápe      im-péde      en-tíce      c-lópe      at-túne

<sup>1</sup> A consonant will frequently have the effect of 'shutting' a vowel even when it is not in the same syllable : e.g. á-pathy, é-ducate, í-dict, ó-perule

**37. Unaccented e, o, u, final in syllables, preserve their open regular sounds :**

de-vout	ágo-ny	lúcu-brate
éne-my	vi-o-let	édu-cate
be-hínd	vi-o-lence	insínu-ate
be-líeve	mélo-dy	mónu-ment
sobrí-e-ty	pro-dúce	scrúpu-lous
soci-e-ty	intro-dúce	u-súrp
vári-e-gate	o-pínion	contínue
varí-e-ty	wíndow	státue
pérpe-trate	fóllow	águe
e-noúgh	po-táto	vólu-ble

Unaccented *e* final in syllables is not pronounced exactly according to the rule, for even in the most deliberate speech it is not as 'open' as *ee* in *ee-l*, but the student would do well to let his pronunciation *tend* to that laid down, that he may be the better guarded against the other extreme. But no beauty of speech will ever atone for the least approach to affectation.

**38. Unaccented *a* and *i*, and its equivalent *y*, final in syllables, are pronounced nearly as in *a-t* and *i-t* respectively :**

sépa-rate	chá-ri-ty.
pálpa-ble	ími-tate
impérme-a-ble	pésti-lence.
vári-a-ble	hórri-ble
sófa	sóli-tary
la-bórious	humíli-ty
idé-a	índi-vísi-bíli-ty
a-báse	píty
ba-bóon	énvy
effúvi-a	dúty

**39. The Neutral Vowel.**—The attempt to make the speech accord with the eye has led to the statement that unaccented *a* final in syllables (see list in § 38) has the sound of *a* in 'at,' and in deliberate speech the endeavour is made to give it that sound; but in colloquial speech, it is practically impossible to do so, and the sound approaches that neutral or vague vowel sound which is given in final *er*, or to *u* in *up*. A witty foreigner once described this sound as being like our climate, foggy.

**40. But unaccented Syllables, closed by Consonants,** undergo various modifications in their vowel sounds :

**A** takes this same neutral sound (of *u* in *up*) :  
nóbleman, giant, pleásant, cóvenant, circúmp-  
stance, árrogance, fátal.

**E** should retain the sound it has in *met* : cóbweb,  
ánthem, sécret, qui-et, décent, pótent, fréquent,  
éminent, prudéncé, rébel, chápél; but not unfre-  
quently wavers between shut *i* in *it*, and the  
neutral vowel.

**I** retains the sound it has in *it* : húmid, tímíd,  
spléndíd, púpíl, péncíl.

**O** is converted into the neutral vowel : méthod,  
sérmon, cánnon, wággon, pátron.

**U** is converted into the neutral vowel : chérub,  
vácu-um, súrplús, súspíción.

And before *r*, in final unaccented syllables, the vowels, each and all, become neutral : particular, énter,  
elíxír, mártýr, aúthor, súlphur.

**41. The indefinite article 'a' is regularly neutral :**

Give me á book.

Unless emphatic, which is rare, when the open sound (*a-le*) may be used.

**42. The definite article 'the'** is open (*ee-l*) before a vowel, neutral before a consonant :

*Thē* apple of *thē* eye.

*Thē* horn of *thē* hunter.

And unless the former part of this rule be observed, an unwelcome aspirate is almost certain to obtrude.

But when emphatic, 'the' may be open, even before a consonant :

This is *ā* book, but not *thē* book.

**43. H** ought always to be sounded when found at the beginning of a syllable, except in the following :

heir, heiress.

honest, honestly, honesty.

honour, honourable, honourably.

hour, hourly.

This is a complete list of exceptions to the pronunciation of this letter. *Ostler* is now written without the *h*, and although early orthoepists make the *h* silent in *herb*, *hospital*, *humour*, and *humble*, later authority is in favour of its being aspirated.

**44. Compounds.**—There is a tendency in our language to simplify compounds. Thus *know* compounded

with *ledge* is correctly pronounced <sup>13</sup>*nolledge*, while *breakfast*, *vinegar*, *meadow*, *shadow*, *zealous*, *valley*, *cleanly*, *pleasant*, *wisdom*, *Christian*, and many other words similarly conceal by their pronunciation their connection with 'break,' 'vine,' 'shadé,' &c.

**45. ED.**—When in the termination *ed* the *e* is dropped, *d* will, if preceded by an aspirate consonant, be necessarily converted into *t* (*pass'd*, *bless'd*, *tripp'd*, pronounced *past*, *blest*, *tript*).

**46. R.**—When the letter *r* precedes the vowel, the trilled form is used (*run, bride, drum, strength, drive, primary, generosity*); when it succeeds the vowel, the smooth form is used (*mar, storm, world, mercy, superb, observed*); but when *r* terminates a word, and the ensuing word begins with a vowel, the *r* is looked upon as preceding a vowel, and trilled accordingly (nor all your arts).

**47. U.**—The vowel *u* being diphthongal, ought not to be sounded <sup>12</sup> *oo*; ‘it is not your dooty to call on the dook on Toosday.’ (For exc., after *l, r, s*, see App. I. 12.)

**48. Wind** as a noun, both in verse and prose, is now pronounced *wînd*, except for the sake of rhyme, when it may be pronounced open, as in the verb *to wînd*:

‘Blow, blow, thou winter wind,  
Thou art not so unkind  
As man’s ingratitude.’—*As you Like it*, ii. 7.

**49. That** as a demonstrative, either adjective or pronoun, has the sound of *a* in *at*; <sup>4</sup> as a relative or conjunction, neutral:

He said *thăt thăt thăt thăt* man said was false.

**50. Vulgarisms.**—To confuse vowel sounds (*sich* for *such*, *jest* for *just*), to omit the soft *r* (*hawse* for *horse*), to insert an *r* between vowels (the law-*r-* of the land), to omit vowels (*blief* for *belief*, *punshment* for *punishment*), to omit consonants (*cloze* for *clothes*, *persiss* for *persists*, *goverment* for *government*), to omit *h* when it ought to be sounded (the ‘air of the ‘ead), to pronounce *h* where it ought not to be sounded, or to insert it before vowels (the *hour* of *h-eight*), to say *singin* for *singing*—may not unjustly be deemed vulgarisms.

## PART II.

### THE SONANT PROPERTIES OF SPEECH.

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HAVING enumerated the vowel and consonant sounds, we shall now show how they serve as the groundwork for the display of the properties of TUNE, RHYTHM, and QUALITY.

#### SECTION I.

##### TUNE.

**51. Sentences Spoken and Written.**—A sentence, say grammarians, is a collection of words making complete sense. When merely written, the same sentence may, however, be capable of more than one meaning. But when *spoken*, there will be in the utterance a TUNE, and this tune is one of the causes determining which of those meanings the speaker wishes to convey.

This tune is produced by the combined agency of—

Pitch,  
Inflection, and  
Modulation.

**52. Pitch.**—A note sounded on a stringed musical instrument is called 'high' or 'low' according to the number of vibrations made in a given time by the



string producing it. And a sound produced by the human voice is 'high' or 'low' according to the number of vibrations made in its production by the chords of the glottis. The 'height' or 'lowness' of the initial sound produced by a speaker determines its **PITCH**.

Musicians mark differences of pitch by the positions of the initial sounds on what is called the **Scale**, and notate them by symbols on the **Stave**, called **notes**.

The student should gain, either from the voice of a master or from a musical instrument, the power of distinguishing these differences, and of technically referring them to their position on the scale and stave. For unless the ear be thus exercised, it is next to impossible by theory alone to distinguish the multiform and delicate variations in the pitch of the speaking voice.

**53. Inflection.**—In singing, each sound continues for a sensible or appreciable time on the note on which it begins; and if the voice passes to another note, that new note, whether higher or lower, is reached by a distinct *leap*. In speaking, however, the voice never dwells for a sensible time on the same note; but is always passing from a higher note to a lower, or a lower to a higher; and makes these passages by *insensibly minute intervals*. The technical term for these passages from note to note, or vocal slide, is **INFLECTION**.

Inflections are—

1. Simple, and
2. Compound.

**54. A Simple Inflection** consists of a single slide of the voice in either an upward or a downward direction; and is, therefore—

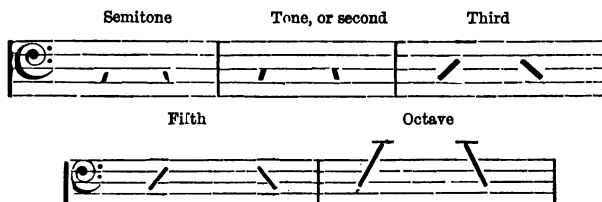
1. Rising, or
2. Falling,

### 30 THE SONANT PROPERTIES OF SPEECH.

The rising inflection is marked thus /; the falling thus \.

**55. The Length or Extent of an Inflection** is determined by the interval traversed on the musical scale, as in the following :—

#### *Notation of Simple Rising and Falling Inflections.*



Do not let the student confound the length of an inflection with a musical interval.

Between is a 'voiceless space;' but between the extremities of an inflection traversing the same interval as in pronouncing the ejaculation EH?, there is a continuity of sound. And the same may be said of all intervals.

**56. Moreover, Elocution is a Mind-directed, Music an Ear-directed, Art.**—Although the musical terms semitone, tone, third, fifth, and octave are used to indicate the varying lengths of inflection, the elocutionist practically measures these intervals by none of the accuracy employed by the musician. The fact is that no two readers read a sentence with precisely identical inflections, and possibly no one reader himself ever reads the same sentence alike on two different occasions. The inflections are not regulated by any musical system,

nor need they necessarily accord with any exact interval of the musical scale. Thus whilst strong emotion calls for the interval of an octave, that octave will not unfrequently fall to a seventh, or rise to a ninth, as the mind of the speaker feels the language. An interval in music is bounded by an exact line of demarcation ; and any deviation from this line is instantly recognised by the ear, and the singer is said to sing 'false,' or 'out of tune.' But the inflections of speech do not strike the ear with the effect of musical notes. An inflection may be said to be 'true' if it justly denotes the intention of the speaker. There is no other test of its propriety.

**57. The mere Difference between the Simple Rising and Falling Inflections** may be made obvious by contrasting a question with its answer :

Do you know? No.

Did you say, 'yes'? Yes.

Or the two parts of an alternative question :

Pale or red ?

To be, or not to be ?

The practice of the following table will also serve to initiate the pupil into this general distinction of simple rise and fall.

**58. Table of Questions and Answers for ascertaining Inflections on Syllables :**

1. Did he say *āle*, or *ale* ? He said *āle*, not *ale*.
2. Did he say *ārm*, or *arm* ? He said *ārm*, not *arm*.
3. Did he say *āll*, or *all* ? He said *āll*, not *all*.
4. Did he say *āt*, or *at* ? He said *āt*, not *at*.
5. Did he say *āir*, or *air* ? He said *āir*, not *air*.

### 32 THE SONANT PROPERTIES OF SPEECH.

6. Did he say *eél*, or *eél*? He said *eél*, not *eél*.
7. Did he say *mén*, or *mén*? He said *mén*, not *mén*.
8. Did he say *her*, or *her*? He said *her*, not *her*.
9. Did he say *eye*, or *eye*? He said *eye*, not *eye*.
10. Did he say *it*, or *it*? He said *it*, not *it*.
11. Did he say *old*, or *old*? He said *old*, not *old*.
12. Did he say *ooze*, or *ooze*? He said *ooze*, not *ooze*.
13. Did he say *not*, or *not*? He said *not*, not *not*.
14. Did he say *up*, or *up*? He said *up*, not *up*.
15. Did he say *tune*, or *tune*? He said *tune*, not *tune*.
16. Did he say *pull*, or *pull*? He said *pull*, not *pull*.
17. Did he say *oil*, or *oil*? He said *oil*, not *oil*.
18. Did he say *thou*, or *thou*? He said *thou*, not *thou*.

The student may always use the form of question and answer as a criterion of the inflection of any syllable he is in doubt about. The pronunciation of a question with different degrees of intensity or 'feeling' will, of course, bring out corresponding differences in the length of the slide. As an initiatory exercise, it will be sufficient merely to distinguish between the rise and fall, the discrimination of special intervals being left to a later period of study.

Thus prepared, the student will find but little difficulty in inflecting any syllable, upward or downward, at will. The following table of rising and falling inflections is so arranged as to put to the test his capability in this respect. A different syllable is prefixed to each series, but any syllable may of course be used as a basis for the inflection.

**59. Table for Practice on the Simple Rising and Falling Inflections.**

1. (ale)	.	.	.	.	.	/	/	/	/
2. (arm)	.	.	.	.	.	/	/	/	\
3. (all)	.	.	.	.	.	/	/	\	\
4. (air)	.	.	.	.	.	/	/	\	/
5. (eel)	.	.	.	.	.	/	\	\	\
6. (end)	.	.	.	.	.	/	\	\	/
7. (err)	.	.	.	.	.	/	\	/	/
8. (eye)	.	.	.	.	.	/	\	/	\
9. (in)	.	.	.	.	.	\	\	\	\
10. (old)	.	.	.	.	.	\	\	\	/
11. (ooze)	.	.	.	.	.	\	\	/	/
12. (odd)	.	.	.	.	.	\	\	/	\
13. (up)	.	.	.	.	.	\	/	/	/
14. (you)	.	.	.	.	.	\	/	/	\
15. (oil)	.	.	.	.	.	\	/	\	\
16. (owl)	.	.	.	.	.	\	/	\	/

A much more difficult, but much more useful, exercise will consist in giving, after an instrument, or the illustration of a master, and finally from memory alone, the above series of simple rising and falling inflections under their several specific intervals—of a semitone, second, third, fourth, fifth, sixth, seventh, and octave. But such accuracy in estimating the extent of vocal slides by the ear, with a corresponding ability in executing them by the voice, can be acquired only by close attention and long practice. In the case of the compound inflections about to be described, the power of mentally tracing, and of vocally executing, their wind-

### 34 THE SONANT PROPERTIES OF SPEECH.

ing course on the musical scale, is still more difficult and slow of acquisition.

**60. A Compound Inflection** is the union of two or more simple inflections. The rising may be continued into the falling, or the falling into the rising; while additional turns may be given to either of these forms.

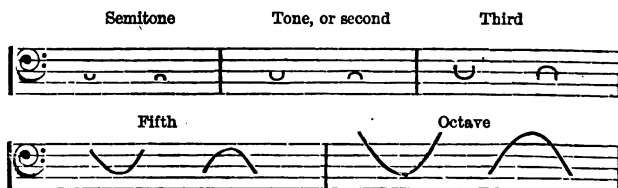
Like the simple form, a compound inflection is either—

1. Rising, or
2. Falling.

It is called Rising, and marked thus  $\checkmark$ , when its last interval takes an upward course.

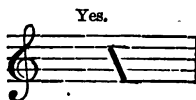
It is called Falling, and marked thus  $\wedge$ , when its last interval takes a downward course.

### 61. Notation of Compound Rising and Falling Inflections.



**62. Inflection becomes Compound** whenever the actual meaning is stronger than that which the words literally convey.

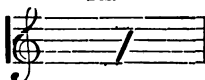
Thus if I put the question 'Do you know your lesson?' to a boy confident in his knowledge, he would give his affirmative with one of the simple falling intervals:



And here the verbal and vocal sign justly and expressively coincide.

If, on the other hand, he were doubtful, though still affirming by the *word*, the rising inflection, which by a natural law he would employ, would overrule the verbal sign, and betray his doubtful state of mind :

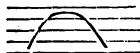
Yes.



These simple inflections express a simplicity of statement, or doubt. But let the meaning of the speaker 'struggle for expression,' and the inflection becomes compound.

Thus, an ill-bred boy that *does* know his lesson is not unlikely to take offence at your asking such a question of *him*. An impudent rejoinder may express itself by a variety of means, not the least important among which will be the compound falling inflection :

Yes.



And again, a boy that does know his lesson may yet hesitate, or imply something more than the mere fact, as if he said, 'I do know it, but . . . ,' when his voice will assume the compound rising inflection :

Yes.



To be more precise, compound inflection exhibits itself in implied statement (a), irony (b), sneer (c),

### 36 THE SONANT PROPERTIES OF SPEECH.

marked antithesis (*d*), and, in short, all strong emphasis 'struggling for expression' (*e*).

- a) 'I couldn't treat a dog ill.' [However I might deal with venomous reptiles.]  
 'I couldn't treat a dog ill.' [Not even a *dog*, and, *a fortiori*, certainly not a *human being*.]
- (b) 'Oh, sir, you are wondrous condescending.  
 What should I say to you? Should I not say,  
 "Hath a dog money? is it possible  
 A cur can lend three thousand ducats?"'  
*Merchant of Venice*, i. 3.
- (c) 'He had a fever when he was in Spain,  
 And, when the fit was on him, I did mark  
 How he did shake: 'tis true, this god did shake.'  
*Julius Caesar*, i. 2.
- (d) 'Not he, but they are at fault.'  
 'They tell us to be moderate, but they, they  
 Are to wallow in profusion.'  
 'Roses have thorns, and silver fountains mud.'  
 SHAKESPEARE, *Sonnet* 55.
- (e) 'You say so:  
You, that did void your rheum upon my beard  
 And foot me as you spurn a stranger cur  
 Over your threshold.'—*Merchant of Venice*, i. 3.

**63. Combinations of Compound Inflections.**—Both in the colloquial and oratorical use of the voice, especially in animated conversation, the compound inflections are combined in an almost endless variety, expressing, according to the mingling of their intervals, the most delicate and the deepest shades of colouring.

A very little experiment will assure the student that it is all but impossible to reduce these multiform permutations of inflection to a didactic system. At the



same time, it is quite possible for the student to be able to distinguish them.<sup>1</sup> By a careful study of their fluctuations, he will gain accuracy of ear, and learn by the power of observing errors in others to avoid them in himself.

In his efforts he will be assisted by the following:

First. A compound inflection may be equal or unequal.

It is called equal, when all its constituents are made through the same interval; unequal, when they are made through intervals of different extent.

Secondly. A compound inflection may be rising or falling.

It is called rising, when its last constituent takes an upward course; falling, when its last constituent takes a downward course.

Thirdly. A compound inflection may be single, double, or continued.

It is called single, when it has two constituents (  $\smile \frown$  ); double, when it has three (  $\wedge \vee$  ); continued, when it has more than three (  $\wedge \vee \wedge$  ).

The student in his practice of inflection should, in

<sup>1</sup> Evidence of this power is incontrovertibly afforded by the various notations which Mr. Steele has perpetuated of different speakers in his day. Among the most interesting and instructive of these notations may be mentioned that of Hamlet's Soliloquy on death. Mr. Steele first gives the text in the style of a contemporaneous ranting actor, and then the differences he has observed in the manner of Garrick.

Mr. Steele thinks it would require but little practice to be able to mark all the simple inflections of any speech or poem; for, in general, the distinction between the rising and falling inflection is so obvious that it can seldom be mistaken. He admits, however, the difficulty in the case of the compound inflections, for as they are sometimes confined within a small extent, and pronounced exceedingly rapidly, and as they have in themselves both the rise and fall united in one syllable (  $\smile \frown$  or  $\frown \smile$  ), they may pass for either, though they are simply neither. Therefore, he tells us, 'whenever the ear is much puzzled to know whether an inflection rises or falls, it will be a good rule to suspect it to be a circumflex of one or the other.'

### 38 THE SONANT PROPERTIES OF SPEECH.

the absence of the governing ear of a master, be guided by a violoncello or pianoforte.

Be it remembered, however, as has been already said, that in touching an interval on the pianoforte we hear only the first and last *points*; while an inflection passes through its interval, not at a *leap*, but through a series of *infinitely minute divisions*. The student, therefore, must study to blend these divisions in one unbroken, regular movement. On his success in this particular will depend the 'equability' of the inflection produced.

#### THE APPLICATION OF INFLECTION.

**64. The law of Suspense and Conclusion.**—The fundamental law of inflection, under which indeed nearly all the rules written by elocutionists may be included, is as follows:—

The rising inflection is indicative of doubt and incompleteness of expression; the falling of certainty and completeness of expression; the length of the slide varying in accordance with the speaker's intensity.

With this principle in view, we shall consider sentences as—

Assertions,	Imperatives, and
Questions,	Exclamations.

**65. The Inflection of Assertions.**—First, it may, in accordance with the fundamental law already laid down (§ 64), be broadly stated that where the attention of the hearer is to be kept up till the sense of the whole is unfolded, the accented syllable immediately before any pause in the course of the sentence takes a rising inflec-

tion, and the final accented syllable of the sentence a falling inflection.

This rule is affected neither by the length, nor by the structure of the sentence.

**66. The Inflection of Simple Assertions.**—When a simple sentence is so brief as not to need any pause between its parts, the rising and falling inflection, though not so manifest as before a pause, may yet be respectively heard at the opening and the close of the sentence.

‘Tis morn.’

‘Sin degrades.’

‘Reward sweetens labour.’

But at the pauses, or stopping-places, in longer simple sentences, the rising inflection becomes, of course, more obvious to the ear :

‘A long continuance in the paths of sin | degrades a man from his rank in the creation | even below the brutes | placed under his command.’

‘Nothing valuable | can be gained | without labour.’

**67. Inflection of Complex Assertions.**—Especially in the complex sentence, throughout its several extensions of subordinate clauses, does the voice require to be suspended.

In accordance with the rule already stated, it may be remembered :

(a) That transitive verbs receive the rising inflection.

‘I reason’d with a Frenchman yesterday,

Who told me, in the narrow seas that part

The French and English, there miscarried

A vessel of our country richly fraught.’—*Merchant of Venice*, ii. 8

40 THE SONANT PROPERTIES OF SPEECH.

'Three times they breath'd, and three times did they drink,  
Upon agreement, of swift Severn's flood.'—1 *Henry IV.* i. 3.

And he thought,  
'After the Lord has called me she shall know.'"  
TENNISON, *Enoch Arden*.

'So thick they died, the people cried  
The gods are moved against the land.'—TENNISON, *Victim*.

'Tis time we should decree  
What course to take.'—ADDISON, *Cato*.

EXCEPTION.—When, however, the emphasis on the verb is greater than that on the clause it governs, the verb will take a falling inflection :

'Then it was truth,'—he said,—'I <sup>knew</sup>  
That the dark presage must be true.'—SCOTT, *Marmion*.

(b) In English a phrase or word common to two sentences should be expressed in the first; but poetical licence not unfrequently places it in the second. Such sentences are perhaps wanting in elegance, but the reader must read them so as to elicit the author's meaning; and when the phrase in question is the common object of two verbs, the first verb must receive a rising inflection to keep the hearer in suspense.

'You are to know  
That prosperously I have attempted and  
With bloody passage led your wars even to  
The gates of Rome.'—*Coriolanus*, v. 6.  
'With fruitless labour, Clara bound,  
And strove to stanch the gushing wound.'  
SCOTT, *Marmion*, vi.

(c) A noun to which a restrictive clause is attached takes a rising inflection in order to prevent ambiguity.

'Get you hence instantly, and tell those friends,  
They have chose a consul that will from them take  
Their liberties; make them of no more voice

Than dogs that are as often beat for barking  
As therefore kept to do so.'—*Coriolanus*, ii. 3.

Here are a few of the unpleasant'st words  
That ever blotted paper.'—*Merchant of Venice*, iii. 2.

'I would not enter on my list of friends  
(Though graced with polish'd manners and fine sense,  
Yet wanting sensibility) the man  
Who needlessly sets foot upon a worm.'—COWPER, *The Task*.

'I knew a person, who possessed the faculty of distinguishing flavours in so great perfection, that, after he had tasted ten different kinds of tea, he would distinguish without seeing them the particular sort which was offered him.'

(d) **Who** and **which**, it must be remembered, however, are sometimes used to introduce a co-ordinate, not subordinate, sentence, in which case the last syllable of the sentence preceding the 'who' will take a falling inflection, indicative of the formation of complete sense.

'Why, yet he doth deny his prisoners,  
But with proviso and exception,  
That we at our own charge shall ransom straight  
His brother-in-law, the foolish Mortimer;  
Who, on my soul, hath wilfully betrayed  
The lives of those that he did lead to fight . . .'  
1 *Henry IV.* i. 3.

'You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse.'—*Julius Cæsar*, iii. 2.

(e) That all clauses introductory to the principal sentence take a rising inflection.

'When I did hear  
The motley fool thus moral on the time,

## 42 THE SONANT PROPERTIES OF SPEECH.

My lungs began to crow like chanticleer,  
That fools should be so deep contemplative.'

*As You Like It*, ii. 7

'Then, if you fight against God's enemy,  
God will in justice ward you as his soldiers ;

If you do sweat to put a tyrant down,  
You sleep in peace, the tyrant being slain ;

If you do fight against your country's foes,  
Your country's fat shall pay your pains the hire ;

If you do fight in safeguard of your wives,  
Your wives shall welcome home the conquerors ;

If you do free your children from the sword,  
Your children's children quit it in your age.'

*Richard III.* v. 3.

(f) Even the principal sentence itself must be suspended if modified by succeeding members :

'O, pardon me, my liege ! but for my tears,  
The moist impediments unto my speech,

I had forestall'd this dear and deep rebuke,  
Ere you with grief had spoke, and I had heard  
The course of it so far.'—2 *Henry IV.* iv. 4.

'I will remain, wherever you desire.'

'Nothing will ever be attempted, if all possible objections must first be overcome.'

'A man never detects a pleasing error, till reflection operates.'

'Every man that speaks and reasons is a grammarian and a logician, though he may be utterly unacquainted with the rules of grammar or logic as they are delivered in books and systems.'

In such sentences as the above, nothing is more common than for a reader, especially if he is reading at sight, to drop his voice where a sense, but not *the* sense, is formed. Such a reader should be told to keep his eye well in advance of his voice.

**68. The Inflection of Co-ordinate Assertions.**—Here the rising inflection serves not only to connect statements closely related to each other—

Here can I sit alone, unseen of any,  
And to the nightingale's complaining notes  
Tune my distresses and record my woes.  
*Two Gentlemen of Verona, v. 4.*

But also to contrast statements in antitheses :

‘He not only forgave the man his fault; but he sent him away loaded with benefits.’

‘The king was without power; and the nobles were without principle.’

‘Homer was the greater genius; Virgil the better artist: in the one we more admire the man; in the other the work. Homer hurries us on with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream.’

**69. Exceptions to the Law of Suspense and Conclusion.**—But general as the rule of suspense and conclusion is, we nevertheless find it affected in several ways.

And the following exceptions to this general rule are of such importance, and of such frequent occurrence, that they need to be remembered as carefully as the general rule itself.

**70. Parenthetical interruptions,** if impassioned, or expressed with any degree of emphasis, will take the inflection due to the nature of their own sentence.

## 44 THE SONANT PROPERTIES OF SPEECH.

### Assertive :

'You common cry of curs! (whose breath I hate  
 As reek o' the rotten fens, whose loves I prize  
 As the dead carcasses of unburied men  
 That do corrupt my air), I banish you.'—*Coriolanus*, iii. 3.  
 'Till I find more than will or words to do it,  
 I mean your malice, know, officious lords,  
 I dare and must deny it.'—*Henry VIII.* iii. 2

### Imperative :

'I then, all smarting with my wounds being cold,  
 To be so pester'd with a popinjay,  
 Out of my grief and my impatience,  
 Answer'd neglectingly I know not what,  
 He should, or he should not; for he made me mad  
 To see him shine so brisk and smell so sweet  
 And talk so like a waiting-gentlewoman  
 Of guns and drums and wounds,—*God save the mark!*—  
 And telling me the sovereign'st thing on earth  
 Was parmaceti for an inward bruise.'—*1 Henry IV.* i. 3.

### Exclamatory :

'But that I see thee here,  
 Thou noble thing! more dances my rapt heart,  
 Than when I first my wedded mistress saw  
 Bestride my threshold.'—*Coriolanus*, iv. 5.

**71. Unemphatic Concluding Series.**—A series, or enumeration of equivalent particulars, will, as in the mere act of counting, be delivered with a rising inflection on each particular except the last, which will take a falling inflection to denote that the series is brought to a close, thus: *one, two; one, two, three; one, two, three, four, and so on.*

And this will be its unemphatic mode of delivery,



whenever the particulars stand, as above, by themselves, or conclude a sentence :—

‘O’er many a frozen, many a fiery alp,

Rocks, caves, lakes, fens, bogs, dens, and shades-of-death.’

‘By a series of misconduct, he lost his fortune, ruined his health, alienated his friends, and abridged the term of his natural life.’

**72. Unemphatic Commencing Series.**—If the series begin a sentence, the last particular will, in accordance with the rule of suspense, assume a rising inflection, for which the ear may be prepared by a falling inflection on the previous particular.

‘His disinterestedness, his candour, his kindness, and forbearance are remarkable.’

‘Whether Stella’s eyes are found  
Fix’d on earth or glancing round ;  
If her face with pleasure glow ;  
If she sigh at other’s woe ;  
If her easy air express  
Conscious worth or soft distress ;  
If on her we see displayed  
Pendent gems and rich brocade ;  
If her chintz, with less expense,  
Flows in easy negligence ;  
If she strikes the vocal strings ;  
If she’s silent, speaks, or sings ;  
If she sit, or if she move—  
Still we love and still approve.

This is the rule for the unemphatic delivery of a series.

**73. Emphatic Commencing Series.**—But it may sometimes happen that the speaker wishes to dwell upon,

or enforce, each particular as he enunciates it—as if he would say, ‘Stop! just observe this,’ or ‘Weigh well this fact before I proceed further.’

In the suspensive part of a sentence, it will be found that this impression on the mind of the hearer can be best produced by the speaker’s placing a falling inflection on each particular, except, perhaps, the last, which for the sake of uniting the suspensive part with the conclusion may be allowed to take a rising inflection.

‘His disinterestedness, his candour, his kindness, and forbearance are remarkable.’

**74. Emphatic Concluding Series.**—In the concluding part of a sentence, each member may on the same principle take a falling inflection, except, perhaps, the last but one, which, as an indication to the ear that the enumeration is about to be brought to a close, may be allowed to take a rise.

‘Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in his head;  
And this our life, exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in stones, and good in every thing.’

*As You Like It*, ii. 1.

‘Then he told her of his voyage,  
His wreck, his lonely life, his coming back,  
His gazing in on Annie, his resolve,  
And how he kept it.’—TENNYSON, *Enoch Arden*.

Particular attention should be given to these two methods of inflection. They have been distinguished as

the unemphatic and emphatic, but admit of other descriptions. The unemphatic contracts the series into a whole, the emphatic resolves it into its elements. Now, in order that it may be treated as a whole, the whole statement must be before the mind of the speaker before he begins to speak; while the interrupted method supposes he sees each element to appear only as its predecessor is finished. Hence the unemphatic is the more rhetorical mode, the emphatic the more spontaneous. Charles Lamb said he had heard only one actress *speaking* Viola's speech—

'A blank, my lord. She never told her love,  
But let concealment, like a worm i' the bud,  
Feed on her damask cheek: she pined in thought,  
And, with a green and yellow melancholy,  
She sat, like patience on a monument,  
Smiling at grief.'—*Twelfth Night*, ii. 3.

All others, he said, had *read* it. And this describes precisely the difference of effect produced by the delivery of the same series with the emphatic or unemphatic inflection. The student who grasps this principle may be safely trusted in his choice of method. (Compare § 76.)

**75. Climax.**—Though when, in either the suspensive or the concluding part, the particulars rise in gradation, climax, the falling inflection will take place on every member without exception.

'Though you, though all the world, though an angel from heaven,  
were to affirm the truth of it, I could not believe it.'

'Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air:  
And like the baseless fabric of this vision,

The cloud-capp'd towers, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherit, shall dissolve  
 And, like this insubstantial pageant faded,  
 Leave not a rack behind.'—*Tempest*, iv. 1.

It must be noted that the falling inflection on such isolated members is not so low in the range of the speaker's voice as at the final syllable of the whole sentence. The student may designate the former effect by the term *Partial Close*, and mark the inflection above the line, and the latter by the term *Complete Close*, and mark the inflection, as in the example just given, below the line.

**76. Choice of Method in Co-ordinate Sentences.**—When the pupil has to deal with a number of co-ordinate sentences, he must ask himself the question, 'Do I desire to keep my hearer in suspense, or to lay a stress upon any particular co-ordinate sentence as an independent proposition?'

Occasionally there may be a choice. The student may compare the difference of effect of the following co-ordinate sentence, read (a) as copulative statements united by the rising inflection, and (b) as independent propositions separated by the falling inflection:

- (a) 'The fearful boy look'd up, and saw  
       Huge drops upon his brow.'  
                                 HOOD, *Dream of Eugene Aram*.
- (b) 'The fearful boy look'd up, and saw  
       Huge drops upon his brow.'

There are occasions, however, when there would

seem to be no choice. Notice the incisiveness of the falling inflection in the two following examples :

'Thrice is he arm'd that hath his quarrel j̃ust,  
And he but naked, though lock'd up in steel,  
Whose conscience with iñjustice is corrupted.'

2 *Henry VI.* iii. 2.

'There is a tide in the affairs of men,  
Which, taken at the flood, leads on to f̃ortune ;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.'—*Julius Cæsar*, iv. 5.

The following passages (in which the speaker describes the circumstances of a scene—not as taken in by the mind all at once, but as they come up in his imagination, one after the other) would probably lose much in both distinctness and picturesqueness, if read with rising inflections, and not with falling inflections, as they are marked :—

- (i) 'The crows and choughs that wing the midway air  
Show scarce so gross as beetles ; half way down  
Hangs one that gathers samphire, dreadful trade !  
Methinks he seems no bigger than his head :  
The fishermen, that walk upon the beach,  
Appear like mice ; and yon tall anchoring bark,  
Diminish'd to her cock ; her cock, a buoy  
Almost too small for sight : the murmuring surge,  
That on the unnumber'd idle pebbles chafes,  
Cannot be heard so high.'—*King Lear*, iv. 6.

- (ii) 'Nine times the space that measures day and night  
To mortal men, he, with his horrid crew,  
Lay vanquished, rolling in the fiery gulf,

Confounded, though imm<sup>o</sup>rtal. But his doom  
 Reserved him to m<sup>o</sup>re wrath ; for now the thou<sup>g</sup>ht  
 Both of lost hap<sup>p</sup>iness and las<sup>t</sup>ing pain  
 Torments him : round he throws his baleful eyes,  
 That witnessed huge affliction and dismay,  
 Mixed with obdurate pride and steadfast ha<sup>t</sup>e.  
 At once, as far as Angel's ken, he views  
 The dismal situation waste and wil<sup>d</sup>.  
 A dungeon horrible, on all sides round,  
 As one great furnace flamed ; yet from those flames  
 No li<sup>g</sup>ht ; but rather darkness visible  
 Served only to discover sights of v<sup>o</sup>ce,  
 Regions of sor<sup>r</sup>ow, doleful sha<sup>d</sup>es, where peace  
 And rest can never dwell, hope never comes  
 That comes to a<sup>l</sup>l, but torture without end  
 Still ur<sup>g</sup>es, and a fiery deluge, fed  
 With ever-burning sulphur unconsumed.  
 Such place Eternal Justice had prepared  
 For those rebellious.'—*Paradise Lost*, i.

(iii)

'Now storming fu<sup>r</sup>y rose,  
 And clamour such as heard in Heaven till now  
 Was ne<sup>v</sup>er ; arms on armour clashing brayed  
 Horrible di<sup>s</sup>cord, and the madding wheels  
 Of brazen chariots ra<sup>g</sup>ed ; dire was the noise  
 Of co<sup>n</sup>flict ; overhead the dismal hiss  
 Of fiery darts in flaming vol<sup>l</sup>eys flew,  
 And, flying, vaulted either host with fi<sup>r</sup>e.  
 So under fiery cope together rushed  
 Both battles main with ruinous assault  
 And inextinguishable ra<sup>g</sup>e. All Heaven  
 Resounded ; and, had Earth been then, all Ea<sup>r</sup>th  
 Had to her centre sho<sup>o</sup>k.'—*Ib.* vi.

(iv) 'I see before me the Gladiator lie ;

He leans upon his hand ; his manly brow

Consents to death, but conquers agony !—

And his drooped head sinks gradually low :

And, from his side, the last drops, ebbing slow  
Through the red gash, fall heavy, one by one,

Like the first of a thunder-shower : and now

The arena swims around him—he is gone !—

Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not—his eyes

Were with his heart, and that was far away :

He recked not of the life he lost, or prize,

But where his rude hut by the Danube lay ;

There, were his young barbarians all at play—

There, was their Dacian mother !—he, their sire,

Butchered, to make a Roman holiday !—

All this rushed with his blood ! Shall he expire,  
And unavenged ?—Arise, ye Goths, and glut your ire !

BYRON, *Childe Harold*.

**77. Antithesis** strives to express contrast of thought by contrast of inflection, and will therefore frequently cause a falling inflection to appear even in the suspensive part of a sentence. Antithesis has been termed (i) single, (ii) double, and (iii) triple, according to the number of the contrasts.

(i) **Single Antithesis** contains two terms, and is said to be (a) **Expressed** when both terms are stated ; (b) **Implied**, when only one term is stated.

(a) 'There is an heroic innocence, as well as an heroic courage.

(b) 'But were I Brutus,

And Brutus Antony, there were an Antony

## 52 THE SONANT PROPERTIES OF SPEECH.

Would ruffle up your spirits, and put a tongue  
In every wound of Cæsar that would move

[Not only the men, but even]

The stones of Rome to rise and mutiny.'

*Julius Cæsar*, iii. 2.

(ii) **Double Antithesis** contains four terms :—

'Prosperity gains friends, and adversity tries them.'

(iii) **Triple Antithesis** contains six terms :—

A friend cannot be known in prosperity, and an enemy cannot be hidden in adversity.

**78. A Negative in Antithesis to an Affirmative** will generally end with a rising inflection : whether it (a) precedes the affirmative, or (b) follows it, or (c) stands in antithesis to some thought that has not even found expression in words.

(a) 'I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.'

*Julius Cæsar*, iii. 2.

'He was not *all* unhappy. His resolve  
Upbore him, and firm faith, and evermore  
Prayer from a living source within the will  
And beating up thro' all the bitter world,  
Like fountains of sweet water in the sea,  
Kept him a living soul.'—TENNYSON, *Enoch Arden*.

(b) 'We are sent  
To give thee, from our royal master, thanks,  
Only to herald thee into his sight, not pay thee.'

*Macbeth*, i. 3.

'The undaunted fiend what this might be admired ;  
Admired, not feared : God and his Son except,  
Created thing nought valued he nor shunned.'

*Paradise Lost*, ii.



(c) [*A* offers *B* a book. *B* says:] '*It is not a book I want.*' [*B* is looking for a pen.]

'*I have none to spare.*' [I have some nevertheless.]

'*I come not, friends, to steal away your hearts.*'

*Julius Cæsar*, iii. 2.

[Where the speaker answers an accusation not yet made, but to which he feels himself open.]

**79. Unequal Antithesis.** — When the contrasted words are not equally emphatic, the antithesis may be called *unequal*, and the rising inflection due to the negative in the foregoing rule will be given to the weaker member.

(a) 'He is more knave than fool.'

(b) 'Formed with the qualities that we love, not with the talents that we admire, she was an agreeable woman rather than an illustrious queen.'—ROBERTSON.

(c) 'More needs she the divine than the physician.'

*Macbeth*, v. 1.

(d) 'Better it is to die, better to starve,

Than crave the hire which first we do deserve.'

*Coriolanus*, ii. 3.

(e) 'Lady, you utter madness, and not sorrow

*King John*, iii. 4.

But the rule must be applied with great judgment. The last example (e) assumes the inflection marked by virtue of the dramatic excitement with which the words are uttered; which, moreover, tends to make the speaker appeal for confirmation of what he says, so making the sentence almost interrogative.

But in

'I had rather be a dog and bay the moon

Than such a Roman,'—*Julius Cæsar*, iv. 3.

the words of the self-contained Brutus fall from his lips as a statement, the truth of which it is impossible to doubt. Pronounce Coriolanus's speech (*d*) as a precept from the pulpit, and it would be inflected thus:—

‘Better it is to *díe*, better to *starve*,  
Than crave the hire which first we do *deserve*.’

In fact it is impossible to determine the inflection, or indeed anything relating to the delivery of a sentence, without regard to its context. Constance's speech (*e*) inflected thus—

‘Lady, you utter *madness*, and *not* sorrow,’

would imply that she had *intended* to express sorrow, than which the context shows nothing is farther from her thought.

**80. Appeals**, though in the form of assertions, partake of the nature of questions.

‘And you'll come sometimes, and see me, where I am lowly *laíd*.’  
TENNYSON, *May Queen*.

Here the inflection of the voice verges towards that of a question, as if the speaker mentally added, ‘Won't you?’

Indeed in all such cases a question will be found to be understood.

‘The air bites shrewdly. It is very *cold*.’ [Is it not?]  
*Hamlet*, i. 4.

‘I am not treacherous.’ [Am I?]*—Macbeth*, iv. 3.

**81. Compensating Power of Inflection.**—And it may be further briefly stated that timidity or courtesy will incline the voice to a rising inflection, as, on the other hand, will positiveness, resistance, threat, or rudeness *declare themselves* by a falling inflection.

Compare the inflections the words 'Yes, if you please'—will receive according as the offer is accepted as a courtesy or a right. See § 62 for further illustration of the power of inflection to compensate for excess or deficiency in the verbal sign.

**82. The Inflection of Questions.**—Questions are considered according to their

Meaning,  
Form,  
Quality, and  
Intensity.

**83. With regard to their Meaning,** questions are divided into

Real and  
Pseudo.

**84. Real Questions** are those in which the speaker is ignorant of the answer.

Are you hungry?  
When shall I see you?  
I am to go?

**85. Pseudo Questions** are those to which the speaker knows (or thinks he knows) the answer, or to which he expects no answer.

Pseudo questions are other sentences in the form of questions, and are either Assertive, Imperative, or Exclamatory.

**86. Assertive Questions** make an assertion in the form of a question:

Is it not so? [= 'I know it is so,' *e.g.* the whole is greater than its parts.]

Can this be done? [= 'I know it cannot,' *e.g.* to square the circle.]

Assertive questions are, in fact, *assertions in disguise*.

## 56 THE SONANT PROPERTIES OF SPEECH.

The speaker puts in the *form* of a question a *statement*, of the truth of which he himself is, or thinks himself, assured; and appeals to his hearers for a confirmation of the impossibility to the contrary. Hence, assertive questions are sometimes called questions of appeal, inasmuch as they are made, not for *information*, but for *assent*. If they are negative in form, the answer or expression of assent will be affirmative, and *vice versa*.

**87. Imperative Questions** are commands put in the form of a question.

Will you be quiet? [= Be quiet.]

**88. Exclamatory Questions** are the effect of emotion which prompts the speaker to seek sympathy by a question, to which, however, he expects no answer.

'Is this the region, this the soil, the clime,  
Said then the lost archangel, this the seat  
That we must change for Heaven? this mournful gloom  
For that celestial light?'—*Paradise Lost*, i.

'O shame! where is thy blush?'—*Hamlet*, iii. 4.

**89. With regard to their Form**, questions are divided into those asked by

- (i) Inversion.
- (ii) Inflection.
- (iii) Interrogatives.

**90. Questions by Inversion** are those made by inverting the order of the nominative and verb in an assertion.

'Hold you watch to-night.'—*Hamlet*, i. 2.

'Did you not speak to it?'—*Ibid*.

**91. Questions by Inflection** are in form assertions,

the sentence being made interrogative only by inflection.

You were coming home?

**92. Questions by Interrogatives** are those asked by interrogative pronouns or adverbs.

'Who saw the Duke of Clarence?'—2 *Henry IV.* iv. 4.

'How doth the king?'—*Ibid.*

**93. With regard to their Quality**, questions are either—

Pure, or

Mixed.

**94. A Pure Question** contains in it nothing more than the MEANING (§ 83) of the speaker:

Are you hungry?

Can this be done?

**95. A Mixed Question** combines with the meaning some emotion (anger, fear, anxiety, contempt, scorn, indignation, pride, mirth, humour, &c.) which struggles to modify the answer.

'Is this a dagger which I see before me,

The handle toward my hand?'—*Macbeth*, ii. 1.

[Inquiry, combined with fear and perplexity.]

'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is?'

*Merchant of Venice*, iii. 1.

[Statement combined with anger, indignation, and other excited mental states.]

**96. With regard to their Intensity**, questions may be considered as

Indifferent,

Earnest, and

Vehement.

**97. The influence of Intensity on the length of the Inflection.**—As the intensity of the speaker varies, so will the length of the inflection. Thus a question asked with indifference will demand intervals of a third ; with earnestness, a fifth ; with vehemence, an octave : and the inflection of the question will be either **Rising** or **Falling** as determined by its other leading characteristics of **Meaning, Form, and Quality**.

**98. Considerations in dealing in Questions.**—From the foregoing observations it is evident that every question has four leading characteristics :

First, its Meaning.  
Secondly, its Form.  
Thirdly, its Quality, and  
Fourthly, its Intensity.

And with every question these four characteristics will have to be considered, and their respective influences weighed, before the following rules can be applied.

**99. Real Questions**, whether Pure or Mixed, take a rising inflection, except when asked with interrogatives. These last follow the same rule as assertions, because their interrogative nature is sufficiently marked by the introductory word.

(a) **By Inversion :**

‘ Be these sad signs confirmers of thy words ? ’

*King John*, iii. 1.

‘ Is execution done on Cawdor ? ’—*Macbeth*, i. 4.

‘ Calls your worship ? ’—*As You Like It*, i. 1.

Can you tell if Rosalind, the duke’s daughter, be  
Banished with her father ? ’—*Ibid*.

'Were you made the messenger?' — *As You Like It*, i. 2.

'Is yonder the man?' — *Ibid.*

'Are you native of this place?' — *Ibid.* iii. 2.

(b) **By Inflection :**

'You wrestle to-morrow before the new duke ?

*As You Like It*, i. 1.

'Sister, you'll go with us ?' — *King Lear*, v. 1.

'There's one gone to the harbour ?' — *Othello*, ii. 1.

(c) **By Interrogatives :**

'What dost thou mean by shaking of thy head ?

Why dost thou look so sadly on my son ?

What means that hand upon that breast of thine ?

Why holds thine eye that lamentable rheum,

Like a proud river peering o'er his bounds !'

*King John*, iii. 1

'Who comes here ?' — *Macbeth*, i. 2.

'Whence cam'st thou, worthy thane ?' — *Ibid.*

'Good sir, why do you start ; and seem to fear

Things that do sound so fair ?' — *Ibid.* i. 3.

'What, Pindarus ! Where art thou, Pindarus ?'

*Julius Cæsar*, v. 3.

**100. Pseudo Questions** take the inflection of the sentence to which they are equivalent.

**101. The Assertive Question** will accordingly take a falling inflection :

'Judge me, you Gods ! wrong I mine enemies ?'

*Julius Cæsar*, iv. 2.

'*Talbot.* Ha, ha, ha !

*Countess.* Laugh'st thou, wretch ?' — *1 Henry VI.* iii. 3.

60 THE SONANT PROPERTIES OF SPEECH.

'What judgment shall I dread, doing no wrong?'  
*Merchant of Venice*, iv. 1.

'When in swinish sleep  
 Their drenched natures lie, as in a death,  
 What cannot you and I perform upon  
 The unguarded Duncan? what not put upon  
 His spongy officers; who shall bear the guilt  
 Of our great quell?'—*Macbeth*, i. 7.

'Did not great Julius bleed for justice' sake?  
 What villain touch'd his body, that did stab,  
 And not for justice?' *Julius Cæsar*, iv. 3.

'I did send  
 To you for gold to pay my legions,  
 Which you denied me: was that done like Cassius?  
 Should I have answer'd Caius Cassius so?'—*Ibid.*

'Though Nature hath given us wit to flout at Fortune, hath not  
 Fortune sent in this fool to cut off the argument?'  
*As You Like It*, i. 2.

What wound did ever heal but by degrees?'  
*Othello*, ii. 3.

'What is a man,  
 If his chief good, and market of his time,  
 Be but to sleep and feed?'—*Hamlet*, iv. 4.

**102. The Imperative Question will likewise take a falling inflection:**

Will you be patient? Will you stay awhile?  
*Julius Cæsar*, iii. 2.

'Come I too late?'—*Coriolanus*, i. 6.

'Will you play upon this pipe?'—*Hamlet*, iii. 2.

**103. The Exclamatory Question will likewise take a falling inflection:**

'Hear'st thou, Mars?'—*Coriolanus*, v. 6.



‘What hands are here? ha! they pluck out mine eyes.’

*Macbeth*, ii. 2.

‘Did heaven look on,  
And would not take their part?’—*Ibid.* iv. 3.

‘O mighty Cæsar! dost thou lie so low?  
Are all thy conquests, glories, triumphs, spoils,  
Shrunk to this little measure?’—*Julius Cæsar*, iii. 1.

‘*Brutus.* Away, slight man!

*Cassius.* Is’t possible?’—*Ibid.* iv. 3.

‘O hateful error, melancholy’s child!  
Why dost thou show to the apt thoughts of men  
The things that are not?’—*Ibid.* v. 3.

‘O my sweet master! O you memory  
Of old Sir Rowland! why, what make you here?  
Why are you virtuous? Why do people love you?  
And wherefore are you gentle, strong and valiant?  
Why would you be so fond to overcome  
The bonny praiser of the humorous duke?’

*As You Like It*, ii. 3.

‘Which way shall I fly  
Infinite wrath and infinite despair?’—*Paradise Lost*, iv.

‘Forlorn of thee,  
Whither shall I betake me, where subsist?’—*Ibid.* x.

104. The only exception to this law is in the case of **Pseudo-assertive Questions**, which, when **Mixed**, will be affected by the dominant passion, and take a rising inflection:

‘Dost thou think  
I’ll grace thee with that robbery, thy stolen name  
Coriolanus in Corioli?’—*Coriolanus*, v. 6.

[Overruled by hate.]

62 THE SONANT PROPERTIES OF SPEECH.

'Kind souls, what, weep you when you but behold  
Our Cæsar's vesture wounded?'—*Julius Cæsar*, iii. 2.

[By assumed astonishment.]

'What, shall one of us,  
That struck the foremost man of all this world  
But for supporting robbers, shall we now  
Contaminate our fingers with base bribes,  
And sell the mighty space of our large honours  
For so much trash as may be grasped thus?'  
*Ibid.* iv. 3.

[By astonishment.]

'Did I not meet thy friends? and did not they  
Put on my brows this wreath of victory,  
And bid me give't thee? Did'st thou not hear their shouts?'  
*Ibid.* v. 3.

[By grief.]

'Shall they hoist me up  
And show me to the shouting varletry  
Of censuring Rome?'—*Anthony and Cleopatra*, v. 2.

[By pride and indignation.]

'Shall our coffers then  
Be emptied to redeem a traitor home?  
Shall we buy treason? and indent with fee'rs  
When they have lost and forfeited themselves?'  
*1 Henry IV.* i. 3.

[By indignation.]

The above divisions of questions, while sufficiently broad for elocutionary purposes, must not be taken as exhaustive, for there are a number of accidental divisions, each having a law of its own, and these we must now consider.

**105. In Extended Questions** the inflection should not be carried beyond what has been aptly termed the Point of the question. Additional clauses that do not in themselves convey interrogation should be regarded as separate sentences, and inflected accordingly. Although the note of interrogation comes at the end of the sentence, the question virtually ends in the following examples with the italicised words :—

*' And is this all the world has gain'd by thee,  
Thou first and last of fields, king-making victory ?*  
BYRON, *Childe Harold*.

*' Would'st thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem ;  
Letting " I dare not " wait upon " I would,"  
Like the poor cat i' the adage ? '—Macbeth, i. 7.*

*Wilt thou upon the high and giddy mast  
Seal up the ship-boy's eyes, and rock his brains  
In cradle of the rude imperious surge,  
And in the visitation of the winds,  
Who take the ruffian billows by the top,  
Curling their monstrous heads, and hanging them  
With deafening clamour in the slippery clouds,  
That, with the hurly, death itself awakes ? '*  
2 *Henry IV.* iii. 1.

*' Will you put out mine eyes,  
These eyes that never did nor never shall  
So much as frown on you ? '—King John, iv. 1.*

*' And can eternity belong to me,  
Poor pensioner on the bounties of an hour ? '*  
YOUNG, *Night Thoughts*.

*' Hast thou a charm to stay the morning star  
From his steep course, so long he seems to pause  
On thy bald, awful head, O sovran Blanc ? '*  
COLERIDGE, *Hymn before Sunrise*.

*' Princes, potentates,  
Warriors, the flower of heaven ! once yours, now lost,  
If such astonishment as this can seize*

## 64 THE SONANT PROPERTIES OF SPEECH.

Eternal Spirits ! Or have ye chosen this place  
 After the toil of battle to repose  
 Your wearied virtue, for the ease you find  
 To slumber here, as in the vales of Heaven ?  
*Or in this abject posture have ye sworn*  
*To adore the Conqueror, who now beholds*  
 Cherub and Seraph rolling in the flood  
 With scattered arms and ensigns, till anon  
 His swift pursuers from Heaven-gates discern  
 The advantage, and, descending, tread us down,  
 Thus drooping, or with linkèd thunderbolts  
 Transfix us to the bottom of this gulf ?—  
 Awake, arise, or be for ever fallen !'

*Paradise Lost, bk. i.*

**106. Parenthetical interruptions in the course of a question** will sometimes dramatically require the inflection due to the nature of their own sentence :

'And reckon'st thou thyself with Spirits of Heaven,  
*Hell-doom'd !* And breath'st defiance here and scorn  
 Where I reign king, *and to enrage the more,*  
*Thy king and lord ?*'—*Paradise Lost, ii.*

**107. When a question is Alternative,** the rising inflection on the final syllable will be overruled :

Will you with these infirmities she owes,  
 Unfriended, new-adopted to our hate,  
 Dower'd with our curse, and stranger'd with our oath,  
 Take her, or *leave her ?*'—*King Lear, i. 1.*

'To be, or not to be ?'—*Hamlet, iii. 1.*

'Fathers, pronounce your thoughts ; are they still fix'd  
 To hold it out and fight it to the last ?  
 Or are your hearts subdu'd at length, and wrought,  
 By time and ill success, to a submission ?'

*ADDISON, Cato.*

‘I’ the name of truth,  
 Are ye fantastical, or that indeed  
 Which outwardly ye show? —*Macbeth*, i. 3.  
 ‘Were such things here as we do speak about?  
 Or have we eaten of the insane root,  
 That takes the reason prisoner?’ —*Ibid*  
 ‘Did you by indirect and forced courses  
 Subdue and poison this young maid’s affections?  
 Or came it by request, and such fair question  
 As soul to soul afforded?’ —*Othello*, i. 3.

**108. But ‘or’ used alternately must not be confounded with ‘or’ used when no choice is offered.**

‘Do men gather grapes of thorns (100) or figs of thistles?’  
*St. Matthew*, vi. 16.  
 ‘Shall I seem crest-fallen in my father’s sight?  
 Or with pale beggar-fear impeach my height  
 Before this out-dared dastard?’ —*Richard II.* i. 1.

**109. When a question is dependent, it loses its interrogative quality, and its inflection is merged into that of the sentence in which it is embodied. Hence—**

(a) **A Question dependent upon an Assertion will take a falling inflection:**

‘I ask him *why he wept*.’ — *Sterne*.

(b) **A Question dependent upon an Imperative will require a falling inflection:**

‘Tell me, my soul, *can this be death?*’  
*POPE, Dying Christian.*

‘Ask of thy mother earth *why oaks are made  
 Taller or stronger than the weeds they shade?*  
 Or ask of yonder argent fields above,

*Why Jove’s satellites are less than Jove?*  
*POPE, Essay on Man.*

'Say ye, who preach Heaven shall decide  
 When in the lists two champions ride,  
 Say, *was Heaven's justice here?*—SCOTT, *Marmion*.

'Say *from whence*  
*You owe this strange intelligence? or why*  
*Upon this blasted heath you stop our way*  
*With such prophetic greeting?*'—*Macbeth*, i. 3.

(c) And if a Question forms a member of another Question, the inflection of the main question overrules that of the subordinate :

What philosopher has allowed himself to be daunted by the cynical inquiry, '*Is it worth while?*'

'Will you for ever, Athenians, do nothing but walk up and down the city, asking one another *what news?*'

Note that '*what news?*' if isolated, would, as a question asked by an interrogative (99, c), be read with a falling inflection: *What news?*

#### 110. The test of the Dependence of a Question.—

Very frequently the 'dependence' of a question is a point to be determined by the taste of the speaker; and it must always be borne in mind that, in the mouth of a skilful, impassioned speaker, form will frequently be made subservient to dramatic feeling. Under this view, '*Can this be death?*' and '*Was Heaven's justice here?*' in the above examples, may be released from the grammatical government of *tell* and *say*, and be read as principal sentences.

111. A Question repeated because the person addressed has not clearly apprehended what has been asked, may be considered as governed by an assertion or imperative understood, as if the speaker said, 'I

asked you, and I now repeat emphatically . . . ?' or  
'Tell me . . . ?'

Are you going?

When do you go?

This accounts for the falling inflection on any emphasised word of such question.

**112. A Question repeated because the person speaking has not clearly apprehended what has been said,** may be considered as dependent upon another question understood, as if the speaker said, 'May I ask you . . . ?' and will necessarily assume the rising inflection, with emphasis on the interrogative word :

When did you say you were going?

'*King Richard.* Down, Court! Down, King!  
For night-owls shriek where mounting larks should sing

*Bolingbroke.* What says his Majesty?

*Northumberland.* Sorrow and grief of heart  
Makes him speak fondly as a frantic man.'

*Richard II.* iii. 3.

Note that the rising inflection, though generally on the interrogative, will take place on any emphasised word in such questions.

**113. Retorted Questions** will also be found to be dependent upon a question understood, and so require a rising inflection :

'*Falstaff.* A plague of all cowards, still say I.

'*Prince Henry.* What's the matter?

'*Falstaff.* What's the matter? There be four of us here have taken a thousand pounds this day morning.'—1 *Henry IV.* ii. 4.

'1 *Citizen.* What is your name?

2 *Cit.* Whither are you going?

3 *Cit.* Where do you dwell?

4 *Cit.* Are you a married man, or a bachelor?

2 *Cit.* Answer every man directly.

1 *Cit.* Ay, and briefly.

4 *Cit.* Ay, and wisely.

8 *Cit.* Ay, and truly, you were lest.

*Cinna.* What is my *ná*me? Whither am I *gói*ng? Where do I *dwell*?

*Am I a married man or a bachel*or? Then to answer every man directly, and briefly, wisely, and truly; *wisely*, I say, I am a bachelor.  
—*Julius Cæsar*, iii. 3.

#### 114. Law of Suspense and Conclusion in Questions.

—Do not let the student suppose that the inflection of questions offers any exception to the law of suspense and conclusion. When a question is asked for information, the attention is in suspense till meaning is evolved from the answer. And when a question is put with a knowledge on the part of the interrogator, it is tantamount to an assertion.

115. The Inflection of Imperatives.—Imperatives express either command or entreaty.

116. Commands always take a falling inflection, the extent of the interval varying with the speaker's intensity:

'Thou shalt not *steal*.'

'Awake, arise, or be for ever *fallen*.'—*Paradise Lost*, i.

117. Entreaties, though imperative in Form, partake of the nature of interrogation, and are read with rising inflections.

Commands depend upon the will of the speaker; entreaties upon that of the hearer. Hence the former are uttered positively, the latter suspensively:

'Give me some *bread*,' says a *master* to his *servant*.

But:

'Give me some *bread*,' says a *beggar*.



Contrast the command of Hubert to his subordinates—

‘Give me the iron, I say, and bind him here.’

*King John*, iv. 1.

with the supplication of his intended victim :

‘Hubert, the utterance of a brace of tongues

Must needs want pleading for a pair of eyes :

Let me not hold my tongue, let me not, Hubert ;

Or, Hubert, if you will, cut out my tongue,

So I may keep my eyes : O, spare my eyes,

Though to no use but still to look on you !’—*Ibid*.

In the former example, we have strong falling inflections ; in the latter, plaintive rising inflections.

#### 118. Suspense and Conclusion in Imperatives.—

Thus, even in imperatives, no less than in assertions and questions, the law of suspense and conclusion will be found to obtain. Moreover, whenever the sentence is complicated, the attention of the hearer must be sustained by the rising inflection, while the falling inflection is restricted to the clause conveying the imperative :

‘Of Man’s first disobedience, and the fruit

Of that forbidden tree, whose mortal taste

Brought death into the world, and all our woe,

With loss of Eden, till one greater Man

Restore us, and regain the blissful seat,

Sing, heavenly Muse.’—*Paradise Lost*, l.

#### 119. The Inflection of Exclamations.—

Exclamations express surprise, admiration, joy, grief, and other sudden emotions of the speaker. Their emphatic syllables receive the falling inflection, either simple or compound.

the interval varying according to the intensity of the speaker's mental state.

'How sweet the moonlight sleeps upon this bank !'  
*Merchant of Venice*, v. 1.

'And I'm to be Queen o' the May, mother, I'm to  
be queen of the May.'—TENNYSON, *May Queen*.

'How poor are they that have not patience !'  
*Othello*, ii. 3.

**120. Exclamations in series**, when appealing rather to the intellect than to the feelings, are governed by the rules relating to assertions in series (§§ 71-75).

'What a piece of work is a man ! How noble in reason ! how infinite in faculty ! in form and moving how express and admirable ! in action how like an angel ! in apprehension how like a God.'—*Hamlet*, ii. 2.

In uncontrolled emotion, however, each exclamation is independent, and should be read with a falling inflection :

'O wretched state ! O bosom black as death !  
O limed soul ! that struggling to be free  
Art more engag'd.'—*Hamlet*, iii. 8.

**121. Suspense and Conclusion in Exclamations.**—The remark upon the law of suspense and conclusion, as applied to imperatives, will apply equally to exclamations. The attention of the hearers must be sustained by the rising inflection on clauses preceding the exclamation :

'But had they guessed, or could they but have dreamed,  
The great examples which they died to show  
Should fall so flat, should shine so fruitless here,  
That men should say, " For liberty they died,

Wherefore let us be slaves ; " had they thought this,  
 Oh, then, with what an agony of shame,  
 Their blushing faces buried in the dust,  
 Had their great spirits parted hence for heaven !'

TAYLOR, *Philip van Artevelde*

Thus we may trace the law of suspense and conclusion through all sentences. The exceptions, which we have noted as we have proceeded, will be found on examination to be apparent only. When a speaker can fully grasp this law, and apply it spontaneously for himself, he may dispense with the distinctions into which we have somewhat minutely entered.

#### MODULATION.

**122.** Modulation in speaking denotes the agreeable arrangement of inflections within the natural compass of the speaker's voice.

In calling to any one at a distance, we naturally pitch our voice *high*, though we preserve the same tune or scale of inflections which we should use in addressing a person close at hand, when the voice would adapt itself to a *lower* pitch, while in passion the voice is sounded from its 'lowest note to the top of its compass.'

Elocutionists refer these transitions to three general pitches of the voice—

Upper,  
 Middle, and  
 Lower pitch.

**123.** The Upper Pitch is used in the expression of joy, rage, triumph, martial enthusiasm, and excited states of mind generally.

**124.** The Middle Pitch is used in ordinary conversation, narration, reflection, &c.

**125. The Lower Pitch** is used in *sorrow, sadness, dejection, gloom, despair, and similar states.*

The student should exercise himself on passages demanding these various pitches. Passages for practice will be found in the Appendix (VIII.).

**126. The Parenthesis.**—The pitch of the voice is lowered in the parenthesis, and the rate (§ 150) accelerated, till the interrupted course of thought is resumed.

The inflection of the voice will rise if the parenthesis occurs after a suspension of the thought :

‘I cannot too much muse

Such shapes, such gesture, and such sound, expressing

(Although they want the use of tongue) a kind  
Of excellent dumb discourse.’—*Tempest*, iii. 3.

‘Coming to look on you, thinking you dead,

(And dead almost, my liege, to think you were,)  
I spake unto this crown as having sense,  
And thus upbraided it.—2 *Henry IV.* iv. 4.

‘And though he were unsatisfied in getting,

(Which was a sin,) yet in bestowing, madam,  
He was most princely.’—*Henry VIII.* iv. 2.

The inflection will fall if the parenthesis occurs after the completion of the main thought :

‘Nature makes us poor only when we want necessities (the number thus in want are comparatively few) ; but custom gives the name of poverty to the want of superfluities.’

‘There is your crown ;

And He that wears the crown immortally  
Long guard it yours ! If I affect it more  
Than as your honour and as your renown,  
Let me no more from this obedience rise,

(Which my most inward true and duteous spirit

Teacheth), this prostrate and exterior bending.'

2 *Henry IV.* iv. 4.

**127. Change of Paragraph.**—The mere passing from one paragraph to another requires a slight change of pitch on the opening words.

'Gentlemen, I have had my day. I can never express my gratitude to you for having set me in a place wherein I could lend the slightest help to great and laudable designs. If I have had my share in any measure giving quiet to private property and private conscience; if by my vote I have aided in securing to families the best possession, peace; if I have joined in reconciling kings to their subjects, and subjects to their prince; if I have assisted to loosen the foreign holdings of the citizen, and taught him to look for his protection to the laws of his country, and for his comfort to the goodwill of his countrymen;—if I have thus taken my part with the best of men in the best of their actions, I can shut the book;—I might wish to read a page or two more—but this is enough of my measure. I have not lived in vain.

'*And, now, gentlemen, on this serious day, when I come, as it were, to make up my account with you, let me take to myself some degree of honest pride on the nature of the charges that are brought against me.*'  
—BURKE.

This slight change to a higher or lower pitch is independent of the more marked change consequent upon the speaker's emotion. (See §§ 123–125.)

## SECTION II.

## RHYTHM.

**128. Rhythm** is a result of the undulation of the voice produced by the recurrence of stress with a certain degree of regularity. The details of rhythm are included under the general heads of

Force, and  
Time.

**129. Force** is the intension and remission of vocal power. As affecting syllables, it is termed **Stress**; as affecting clauses or sentences, **Energy**.

**130. Stress**.—It is the force, or stress, laid upon a syllable in order to distinguish it from others, that produces, under certain conditions, either—

Accent,  
Rhythmical Stress, or  
Emphasis.

**131. Accent** is the stress, or 'ictus' of the voice laid on one syllable of a word, to distinguish it from others in the same word. Every word in the language, not monosyllabic, has at least one of its syllables thus distinguished.

**132. Secondary Accent**.—Words usually have but one accent. When, however, a word has more syllables than will admit of easy pronunciation, secondary accents are introduced as a support to the voice. Thus in the

word *personification*, we may have two accents; a strong accent on the fifth syllable, and a weak accent on the second—*persónification*. The stronger accent, which is termed *primary*, cannot be dispensed with. The weaker accent, which is called *secondary*, may be retained, or omitted, at pleasure. Again, in the word *indivisibility*, the primary accent is on the last syllable but two; but most speakers will feel the need of a secondary accent on the first (*indivisibility*), and it is quite permissible to support the voice by an additional accent on the third (*indivisibility*).

133. The place of the primary accent is determined by custom; but the modern tendency is to throw the accent back towards the beginning of the word, e.g. *ávenue*, not (as in the last century) *avénue*; *théatre*, not (as it is sometimes vulgarly pronounced) *theâtre*. The student's only sure guide is reference to the dictionary.

134. Poets, however, sometimes deviate from accepted usage, as may be seen by scanning the following lines:

‘No rich *perfúmes* refresh the fruitful field,  
No fragrant herbs their native incense yield.’—POPE.

*Perfume*, as a noun, should have been accented on the first.

‘Thén methóught the áir grew dénser,  
*Pérfumed* fróm an únseen cénser.’—POE.

*Perfume*, as a verb, should have the accent on the second syllable—*únseen* should, of course, be *unséen*.

While, again, the accent of a bygone age is not always that of the present:

‘Of which *vertúe* engendred is the flour.’—CHAUCER, *Prologue*.

## 76 THE SONANT PROPERTIES OF SPEECH.

'There is, betwixt that smile we would aspire to,  
That sweet *aspect* of princes, and their ruin,  
More pangs and fears than wars or women have.'

*Henry VIII.* iii. 2.

'Tears in his eyes, distraction in 's *aspect*.'—*Hamlet*, ii. 2.

'With grave

*Aspect* he rose.'—*Paradise Lost*, bk. ii.

'Mixed with *obdurate* pride and steadfast hate.'—*Ioud*.

'His rigorous course ; but since he stands *obdurate*.'

*Merchant of Venice*, iv. 1.

'Far from all people's preace, as in *exile*.'

SPENSER, *Faerie Queene*, I. iii. 8.

'Since his *exile* she has despis'd me most.'

*Two Gentlemen of Verona*, iii. 2.

If old authors are to be read, old accentuation must be retained.

135. **Rhythmical Stress** is laid upon monosyllables to assist accent in forming the rhythm of a sentence.

In uttering a succession of monosyllables, e.g. 'How do you do?' a speaker would not lay an equal stress upon each word, thus :

*Hów dó yóu dó ?*

But only on such words as he deemed most significant :

*Hów do yóu dó ?*

Thus pronounced, the sentence, so far as mere stress is concerned, would fall upon the ear with the identical effect of accent in a polysyllabic word, e.g. :

*Néverthelèss.*

But let the following sentence be substituted for the foregoing :

*Wólves' móuths ópe wíde.*



Here each word is equally significant, and a stress accordingly laid upon each :

*Wólves' móuths ópe wíde.*

Rhythmical stress is closely allied to accent (§ 132), if not identical with it, for its chief function is to act as a support to the voice. It is also allied to emphasis (§ 136), in so far as it shifts in accordance with the assumed importance of words. But it has no further relation to emphasis. Both accent and rhythmical stress may, it is true, be made the *vehicle* of emphasis, but they exist independently of it. To constitute emphasis there must always be some peculiarity of meaning to be expressed. If mere stress constituted emphasis, then must half the syllables of 'Paradise Lost,' or of any other poem written in dissyllabic measure, be deemed emphatic; which in the sense in which we generally understand the term *emphasis*, is clearly untrue.

The three terms, **accent**, **rhythmical stress**, and **emphasis**, may be thus distinguished :

**Accent** distinguishes *collect* from *colléct*.

**Rhythmical Stress** distinguishes the prose sentence,

'Towards four fair nymphs ran four tall men full speed,'

from the iambic pentameter,

Towards fóur | fair nýmphs | ran fóur | tall mén | full spéed.|

**Emphasis** distinguishes

'My *father* borrowed these books,'

from

'My father *borrowed* these books.'

Thus in Shakspearian verse there are always five accents or rhythmical stresses, but not five emphases :

Be thóu | *famíliar* b át | by nó | means *vúlgar*.—*Hamlet*, i. 3.

Hence it will be seen that while accent and rhythmical stress are a necessity, emphasis is an accident.

Even prose has its rhythmical stress, varying with the assumed importance of the words. In speaking colloquially, a speaker will lay stress upon fewer words, as in the following

#### EXAMPLE OF COLLOQUIAL RHYTHM.

| 1 And | nów, | 1 if | év-er we stood in | néed of mal|túre deli-  
bel|rá-tion and | cóunsel, | 1 the | pré-sent juncture calls | lóudly for  
them.] (Example in STEELE.)

In speaking oratorically, a speaker will lay stress more frequently. The above example of colloquial rhythm may, with this difference in the application of stress, serve also as an

#### EXAMPLE OF ORATORICAL RHYTHM.

| 1 And | nów, | 1 if | év-er we | stóod in | néed | 1 of mal|túre del|f-  
bel|rá-tion and | cóunsel, | 1 the | pré-sent | júnc-ture | cálls | lóud-ly |  
fór them.]

Here we notice that several syllables take a stress which in the former reading of the same sentence were unaccentuated. In both the colloquial and the oratorical style, however, the principle of rhythm remains the same, and may be thus briefly stated:

1. The time of the several bars, as of music, is supposed to be equal.
2. Each bar begins with one, and never more than one, accented syllable; and ends with one or more unaccented syllables.
3. The place of the accented syllable, or of the unaccented syllable or syllables, may be supplied by an equivalent pause.

In the first bar of the example of colloquial rhythm, the accented syllable is absent, but its time is supplied by an equivalent pause.

In the second bar, the word *now*, being long by quantity (§ 147), may be allowed to occupy the whole time of a bar.

The third bar is identical with the first.

The fourth bar contains an accented syllable followed by as many as four unaccented syllables, uttered lightly and rapidly, so as to bring them within the time of that of the other bars. And so on.

The following speech of Pitt in reply to Walpole displays in parts a regularity of rhythmical stress which approaches the strictness of verse :

The a	tróci	ous	críme of	béing a	yóung	mán,		
	which the	hónourable	géntleman	hás, with	súch		spírit and	
décency,	chárge	d upon me,		I shall	néither at	témpt to	pá	
liate, nor de	ny;			but con	tént myself with	wíshing		
that	I may be	óne of	thóse		whose	fóllies	ceáse with their	
yóuth;		and nó	t of	thát		númer		who are
spíte		of ex	périence.					

Whéther	yóuth		can be im	púted		to	ány man as a re						
proách,		I	wíll not as	súme the	próvince of de	términing:							
	but,			súrely,			áge			may be	cóme		jústly con
témp	tible,			if the oppor	túnities which it	bríngs		have					
pást a	wáy without im	próvement,				and	více ap	péars					
to pre	váil when the	pássions have sub	sided.				The						
wretch			that,	áfter	háving	seen the	cónsequences of a	thóu					
sand	érrors,			con	tínues	stíll to	blúnder,			and			
whose	áge			has	ónly	ádded	óbstinacy to stu	pídity,					
			is	súrely the	óbject		of	éither ab	hórréce or con				
témp	t;			and de	sérves	nó	t		that his	gréy	héad		
	should se	cúre him from	ínsults.			Múch	móre		is	hé			
to be ab	hórréd	—whó,	ás he has ad	vánced in	áge,		has re						
céded from	vírtue,		and be	cómes	móre	wícked with	léss temp						
tátion,			who	próstitutes himself for			móney which he						
cánnot en	jóy,			and	spénds the re	mains of his	lífe in the						
rúin of his	cóuntry.												

## 80 THE SONANT PROPERTIES OF SPEECH.

| 1 But | yóuth | 1 is | nó't my | ónly | críme. | 1 1 | 1 I have been  
re|cused | 1 of | ácting a the|átrical | párt. 1 |

| 1 A the|átrical | párt 1 | 1 may | éither im|ply | sóme pecu-  
li|arities of | gésture | 1 1 | ór a | díssimul|ation of my | réal | sénti-  
ments | ánd an a|dóption of the óp|inions and | lán|guage of a|nóther |  
mán |

| 1 In the | fírst 1 | sénse, 1 | 1 the | chárge is | tóo | trifling to be  
con|futed ; | 1 1 | 1 and de|serves | ónly to be | méntioned | 1 that it  
may be desp|ised. | 1 1 | 1 I am at | líberty | 1 (like | évery | óther  
man) | 1 to | úse my | ówn | lán|guage : | 1 1 | 1 and | thóugh I | máy  
| 1 per|háps 1 | 1 have | sóme am|bition to | pléase this | géntleman  
| 1 1 | 1 I | sháll not | láy myself under | ány res|traínt, 1 | 1 or | véry  
sol|licitously | cópy | hís | díction, | ór | hís | mfen— | 1 how|éver  
ma|tured by | áge, or | módelled by ex|périence. | 1 1 | 1 Bút 1 | 1 if  
ány man | sháll, | 1 1 | 1 by | chár|ging | mé | 1 1 | 1 with the|á-  
trical be|háviour | 1 1 | 1 im|ply that I | útter any | séntiments but  
my | own, | 1 1 | 1 I sháll | tréat 1 | hím as a ca|lúmniator | ánd a |  
villain, | 1 1 | 1 nor sháll | ány protection | 1 1 | shé|lter him from  
the | tréatment which he de|serves. | 1 1 | 1 I sháll | 1 on | súch an  
oc|casion, | 1 with|out 1 | scrúple, | 1 1 | 1 trámp|le upon | áll | thóse |  
fórms | 1 with which | weá|lth and | dígnity en|trénch themselves,  
| 1 1 | 1 nor sháll | ánything but | áge | 1 re|stráin my re|séntment ;  
| 1 1 | 1 áge, | 1 which | álw|ays | bríngs | óne | prív|ilege— | 1 1 | 1 thát of  
being | ínsolent and | súper|cilious | 1 with|out | púnishment. |

| Bút | 1 with re|gárd to | thóse | whóm I | háve off|ended, | 1 1 |  
1 I am of óp|inion | 1 that | if I | hád | ácted a | bórr|owed | párt, 1 |  
1 I | shóuld have a|vóided their | cénsure. | 1 1 | 1 The | héat that  
off|ended them | 1 is the | árdour of con|víction | 1 1 | 1 and | thát 1 |  
zéal | 1 for the | sérvíce of my | cóuntry, | 1 which | néither | hópe,  
nor | féar | 1 sháll | ínfluence me to sup|press. 1 | 1 1 | 1 I will  
nót 1 | sít 1 | úncon|cerned | 1 while my | líberty is ín|vaded ; | 1 1 |  
1 nor | lóok in | sílence | 1 upon | públic | róbbery. | 1 1 | 1 I will  
ex|ért my en|déavours, | 1 at what|éver | házard, | 1 to re|pél the ag-  
grés|sor, | 1 1 | 1 and | drág the | thíeft to | jústice, | 1 1 | 1 who|éver  
may pró|tect him in his | víllainy, | 1 1 | 1 and who|éver may par|táke  
of the | plúnder. |

The rhythm of the above is produced by measures  
of—

One syllable, *e.g.* | mán |

Two syllables, *e.g.* | whéther |

Three syllables, *e.g.* | géntleman |

Four syllables, *e.g.* | próvince of de- |

Five syllables, *e.g.* | séntiments but my |

Six syllables, *e.g.* | cónsequences of a |

—variously intermingled.

In this irregularity in the number of syllables between each stress consists the rhythm of prose.

The regular recurrence of the same number of syllables between each stress produces the rhythm of verse.

The details of versification, however, must be studied in books specially treating the subject.

#### EMPHASIS.

**136. Emphasis** (Gr. *emphaino*, 'I make clear') is the stress by means of which especial prominence is given to any word, in proportion to its significance in a sentence.

A reader may be guided in his application of emphasis—

First. By the grammatical arrangement of the words.

Secondly. By the relation which the emphatic word bears to other words in the sentence.

Thirdly. By the relation of the whole sentence to the context.

For Emphasis is of three kinds :

Syntactic,  
Antithetic, and  
Absolute.

**137. Emphasis is Syntactic** when it directs attention to grammatical concord or government. It is used to obviate obscurity arising from a dispersed order of words.

**138. Words and phrases which, though in apposition, are separated from each other, sometimes require the aid of emphasis to express fully their grammatical concord :**

But O ! how altered was its sprightlier tone,  
When cheerfulness, a nymph of healthiest hue,  
Her bow across her shoulder flung,  
Her buskins gemm'd with morning dew,  
Blew an inspiring *air*, that dale and thicket rung,  
The hunter's *call*, to Faun and Dryad known.'

*The Passions.*

'Our author shuns by *vulgar springs* to move,  
The *hero's glory*, or the *virgin's love*;  
In pitying love, we but our weakness show,  
And wild ambition well deserves its woe.'

POPE's Prologue to ADDISON's *Cato*.

Here *glory* and *love* are in apposition with *springs* in the preceding line, and must not be read as if objects of *move*. A pause should be made after *move*, and 'the hero's glory, or the virgin's love,' treated as a parenthesis. But such constructions are very awkward, and require care on the part of a reader.

**139. The relation between a Relative and its Antecedent** is sometimes obscured by the intervention of a phrase or sentence, and may be brought into relief by emphasizing the Antecedent, the amount of emphasis varying with the degree of obscurity.

'He talks to me *that never had a son*.'—King John, iii. 4.

'My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you *that keeping* for a gentleman of my birth, *that differs not from the stalling of an ox*?'—*As You Like It*, i. 1.

'The question of his death is enrolled in the Capitol; his *glory* not extenuated, *wherein he was worthy*, nor his offences enforced, *for which he suffered death*.'—Julius Cæsar, iii. 2.

'He hath brought many *captives* home to Rome,  
*Whose ransoms did the general coffers fill*.'—*Ibid*.

'That power I have, discharge ; and let *them* go  
To ear the land *that have some hope to grow*.'

*Richard II.* iii. 2.

Here emphasis is likewise due to the implied antithesis.

'*He* does me double wrong  
*That wounds me with the flatteries of his tongue*.'—*Ibid.*

'—— It was great pity, so it was,  
This villanous *salt-petre* should be digged  
Out of the bowels of the harmless earth,  
*Which many a good tall fellow had destroyed*  
*So cowardly*.'—1 *Henry IV.* i. 3.

But this last example almost defies emphasis, however skilfully managed.

'Be thou the first true merit to befriend :  
*His* praise is lost *who stays till all commend*.'—POPE.

Here *his* is also emphatic, owing to its antithesis to *all*.

140. When words or phrases are inverted, they usually take an emphasis ; and preserve the same inflection as if they stood in their proper grammatical order :

'Timotheus, placed on high  
Amid the tuneful quire,  
With flying fingers touched the lyre :  
The trembling notes ascend the sky,  
And heavenly *joys* inspire.'  
DRYDEN, *Alexander's Feast*.

'With that, straight up the hill there rode  
Two horsemen drench'd with gore,  
And in their arms, a helpless load,  
A wounded *knight*, they bore.'—SCOTT, *Marmion*.

'O, Woman ! in our hours of ease,  
Uncertain, coy, and hard to please,  
And variable as the shade  
By the light quivering aspen made ;  
When pain and anguish wring the brow,

*A ministering angel* thou ! —  
 Scarce were the piteous accents said,  
 When, with the Baron's casque, the maid,

*To the nigh streamlet* ran.'—*Ibid.*

'Behold her mark  
 A little fountain cell,  
 Where water clear as diamond-spark

*In a stone basin* fell.'—*Ibid.*

'The breaking' waves dashed high  
 On a stern and rockbound coast ;  
 And the woods, against a stormy sky,  
 Their giant *branches* tost,'

HEMANS, *Pilgrim Fathers*

**141. Emphasis is Antithetic** when it expresses or implies contrast. Antithetic emphasis is generally, though not always, laid upon the same parts of speech: most usually upon nouns, pronouns, adjectives, verbs, and adverbs :

'O, could I flow like thee, and make thy stream  
 My great *example*, as it is my *theme* !  
 Though *deep*, yet *clear* ; though *gentle*, yet not *dull* ;  
 Strong without *rage* ; without *o'erflowing*, *fall*.'

DENHAM, *Cooper's Hill*.

'Tis hard to say, if greater want of skill  
 Appear in *writing* or in *judging* ill.'—POPE.

'All promise is poor dilatory man,  
 And that through every stage : when young, indeed,  
 In full content we, sometimes, nobly rest,  
 Unanxious for *ourselves* ; and only wish,  
 As duteous sons our *fathers* were more wise.  
 At *thirty* man *suspects* himself a fool ;  
 Knows it at *forty*, and reforms his plan ;  
 At *fifty* chides his infamous delay,  
 Pushes his prudent purpose to *resolve* ;  
 In all magnanimity of thought  
 Resolves : and *re-resolves* ; then dies the same.

YOUNG, *Night Thoughts*.

Give thy thoughts no *tongue*,  
 Nor any unproportioned thought his *act*.



Be thou *familiar*, but by no means *vulgar*.  
 Those friends thou *hast*, and their adoption *tried*,  
 Grapple them to thy soul with hoops of steel ;  
 But do not dull thy palm with entertainment  
 Of each *new-hatch'd*, *unfledged* comrade. Beware  
 Of *entrance* to a quarrel, but *being* in,  
 Bear't that the *opposed* may beware of *thee*.  
 Give *every* man thy *ear*, but *few* thy *voice* ;  
 Take *each* man's censure, but reserve *thy* judgment.  
*Costly* thy habit as thy purse can buy,  
 But not express'd in *fancy* ; *rich*, not *gaudy* ;  
 For the *apparel* oft proclaims the *man*,  
 And they in France of the best rank and station  
 Are of a most select and generous chief in that.  
 Neither a *borrower* nor a *lender* be ;  
 For loan oft loses both *itself* and *friend*,  
 And borrowing dulls the edge of husbandry.  
 This above all : to thine *ownself* be true,  
 And it must follow, as the *night* the *day*,  
 Thou canst not then be false to *any* man.—*Hamlet*, i. 3.

'O Cromwell, Cromwell !  
 Had I but served my *God* with half the zeal  
 I served my *King*, he would not in mine age  
 Have left me naked to my enemies.'

*Henry VIII.* iii. 2.

'Kind souls, what, weep you, when you but behold  
 Our *Cæsar's* *vesture* wounded ? Look you here,  
 Here is *himself*, marred, as you see, with traitors.'

*Julius Cæsar*, iii. 2.

Very rarely upon conjunctions and prepositions :

'You may follow your own course in this matter if you please,  
*but* you will take the consequence of your obstinacy.'

'He did his party all the harm in his power ; he spoke *for* it, and  
 voted *against* it.'

Most rarely of all upon the article. Sheridan pro-  
 posed to emphasise it in the following line :

'Put out the light, and then put out *the* light.'—*Othello*, v. 2.

When Sheridan's lectures were published, this read-  
 ing was censured as extremely puerile by a writer in

the 'Monthly Review,' who preferred the usual stage-reading :

'Put out the light, and then—put out the light!'

Whether the reader agrees with the professor, or with his reviewer, he must admit with the former that 'particles, whenever they *are* emphatical, change the meaning of the words from that which belongs to them as pronounced in the common way.' And this may justify our insertion of the above line.

**142. Emphasis is Absolute** when it distinguishes words without suggesting relation or contrast :

'But *see ! look up !*—on Flodden bent,  
The Scottish foe has fired his tent.'—SCOTT, *Marmion*, vi.

'The war, that for a space did fail,  
Now trebly thundering swell'd the gale,  
And *Stanley !* was the cry ;—  
A light on Marmion's visage spread,  
And fired his glazing eye :  
With dying hand above his head,  
He shook the fragment of his blade,  
And shouted "*Victory !—*  
*Charge, Chester, charge ! On, Stanley, on !*"  
Were the last words of Marmion.'—*Ibid.*

'Just then a scout came flying,  
All wild with haste and fear :  
"*To arms ! to arms !* Sir Consul ;  
*Lars Porsena is here.*"'—MACAULAY, *Horatius*.

"*Down with him !*" cried false Sextus,  
With a smile on his pale face.  
"*Now yield thee,*" cried Lars Porsena,  
"*Now yield thee to our grace.*"—*Ibid.*

"*Curse on him !*" quoth false Sextus ;  
"*Will not the villain drown ?*"—*Ibid.*

'An hour passed on—the Turk awoke :  
That bright dream was his last ;  
He woke—to hear his sentry's shriek,  
"*To arms ! they come ! the Greek ! the Greek !*"

He woke—to die midst flame and smoke,  
 And shout, and groan, and sabre stroke,  
 And death-shots falling thick and fast  
 As lightnings from the mountain-cloud :  
 And heard, with voice as trumpet loud,  
 Bozzaris cheer his band :

“ *Strike*—till the last armed foe expires,  
*Strike*—for your altars and your fires,  
*Strike*—for the green graves of your sires,  
 God—and your native land ! ” —HALLECK, *Marco Bozzaris*.

**143. Repetition of idea generally, whether verbal,  
 or equivalent, is appropriately enforced by emphasis :—**

‘ Whence comest thou ? what would'st thou ? thy name ?  
 Why speak'st not ? *Speak*, man : what's thy name ? ’  
*Coriolanus*, iv. 5.

‘ As trees and plants necessarily arise from seeds, so are *you*, *Antony*, the seed of this most calamitous war. You mourn, O Romans ! that three of your armies have been slaughtered—they were slaughtered by *Antony* ; you lament the loss of your most illustrious citizens—they were torn from you by *Antony* : the authority of this order is deeply wounded—it is wounded by *Antony* : in short, all the calamities we have ever since beheld (and what calamities have we not beheld ?) have been, if we reason rightly, entirely owing to *Antony*. As Helen was the curse of Troy, so the bane, the misery, the destruction of this state—is *Antony*. ’ —*Cicero*.

‘ Can parliament be so dead to its dignity and duty, as to give its support to measures thus obtruded and forced upon it ? *Measures*, my Lords, which have reduced this late flourishing empire to scorn and contempt. ’ —CHATHAM.

‘ On, on, you noblest English,  
 Whose blood is fet from fathers of war-proof !  
*Fathers* that, like so many Alexanders,  
 Have in these parts from morn till even fought  
 And sheathed their swords for lack of argument. —*Henry V.* iii. 1.

‘ If ’t be so,  
 For *Banquo*’s issue have I filed my mind ;  
 For *them* the gracious Duncan have I murdered ;  
 Put rancours in the vessels of my peace  
 Only for *them* ; and mine eternal jewel  
 Given to the common enemy of man,  
 To make *them* kings, the seed of *Banquo* kings. ’ —*Macbeth*, iii. 1.

## ENERGY.

**144. By Energy** is meant the degree of loudness or softness with which a clause, or sentence, is read. Its appropriate application to the varying states of mind and circumstances of the speaker will conduce to variety and energy of style, the sound thus becoming an echo to the sense :

'Soft is the strain when Zephyr gently blows,  
And the smooth stream in smoother numbers flows ;  
But when loud surges lash the sounding shore,  
The hoarse rough verse should like the torrent roar.'—POPE.

The several degrees of Energy are denoted by words borrowed from the language of music. They are generally abbreviated, as in the following table :

Degrees of Energy			Applicable circumstances
Piano Pianissimo	p pp	Soft Very soft	Secrecy, caution, doubt ; pity, love, sorrow, sadness, awe, horror ; tenderness, plaintiveness, reflection, meditation, tranquillity, dejection ; shame ; repose ; fatigue, prostration.
Mezzo forte	m f	Rather loud (literally, midling loud)	Ordinary conversation, plain narrative and description, unimpassioned speech generally.
Forte Fortissimo	f ff	Loud Very loud	Certainty ; anger, rage, hate, ferocity, revenge, execration, malice, contempt, reproach ; mirth, joy, triumph, patriotism, martial enthusiasm ; indignation, and excited states of mind generally.

A gradual increase of loudness is expressed by the word *crescendo*, or the sign <.

A gradual decrease of loudness is expressed by the word *diminuendo*, or by the sign  $>$ .

An explosive or abrupt utterance, in which successive syllables have a short pointed expression, and are so distinctly sounded that they seem as if separated by small interruptions, is denoted by the word *staccato*, when the expression is spread over a whole clause, or when limited to a few words, by points or dots (· · ·) placed over the emphasized syllables.

A sustained or evenly blended movement of the voice, the contrary of the short, interrupted expression of *staccato*, is denoted by the word *sostenuto*.

Passages for practice on the several degrees of Energy will be found in the Appendix (VIII.).

#### TIME.

145. Time in reading depends upon :

1. The Quantity, or duration, of individual syllables.
2. The rate, or pace at which a succession of sounds is produced, and
3. Pause, or measure of silence.

Thus a syllable is said to have either a *long* or a *short* quantity ; a clause, or sentence, to be delivered at either a *slow* or *quick* rate ; while intervening pauses vary in length according to the form or meaning of the sentence.

#### QUANTITY.

146. Quantity determines the character of a syllable, as long, short, or neutral, by regarding its power of being prolonged in pronunciation.

The student must bear in mind that the 'length' of English syllables is determined by quite other laws than those employed by Classical Prosodians.

**147. A syllable is long** when terminated by a vowel or vocal consonant (*go, fear, orb, home, these, bold*).

**148. A syllable is short** when, containing no vocal consonants, it is terminated by an explosive aspirate consonant (*cat, top, pipe, apt*).

**149. A syllable is neutral** when, terminated by an explosive aspirate consonant, it contains one or more vocal consonants (*tract, bit, bank, great*), or, when terminated by a sustained aspirate consonant, with or without preceding vocal consonants (*if, fife, mists, strength, cease, face, grief*).

**OBS.**—When a deliberate delivery is required, the prolongation must be made on long syllables. Any attempt to extend those which, from their construction, are necessarily short or neutral, will result in an offensive drawl and a violation of correct pronunciation.

#### RATE.

**150. Rate.**—Musicians employ five terms to denote the different degrees of pace or movement. The application of these degrees to the differences of Rate in Elocution will be seen by a glance at the following table. In our arrangement, we have endeavoured to indicate the mental states and other conditions with which in delivery the different degrees of rate are associated.

Degrees of Rate		Applicable circumstances
Largo Adagio	Very slow Slow	Solemnity, dignity; deliberation, gravity, judgment, adoration, tranquillity.
Andante	At a moderate pace	Unimpassioned speech, description of still-life.
Allegro Presto	Quick Very quick	Mirth, raillery; impatience, agitation, frenzy, and excited states generally.

A slackening of the rate is designated by the term *ritardando*.

A quickening of the rate, by *accelerando*.

Passages for practice on the different degrees of Rate will be found in the Appendix (VIII.).

#### PAUSE.

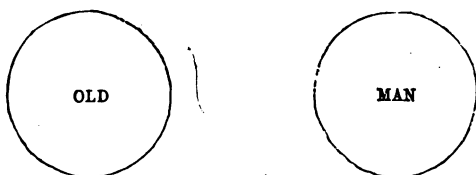
151. By **Pause** is meant a total cessation of the voice during a perceptible space of time. Pause varies in (a) **Position**, (b) **Duration**.

Every member of a sentence, however made up of grammatical parts, is in meaning indivisible; and in delivery should be regarded as *one word of so many syllables*, between which no pause whatever should take place. Thus the phrase '*a man on horseback*' is one oratorical word, the grammatical parts of which are articulated in unbroken succession, and fall upon the ear with the same singleness of impression as the polysyllabic word '*procrástination*.' So too *the-man-that-hath-not-music-in-his-soul* is in rhetoric, as it is in analysis, the subject of the sentence in which it occurs.

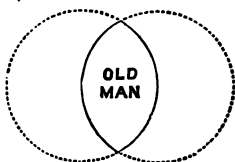
This principle is advocated by Mr. Smart in his Introduction to 'Grammar on its True Basis.' 'Parts of speech,' he tells us, 'as fast as they are put together, lose the extent of meaning they had while separate, and fuse themselves, so to speak, into each other's meaning, thus becoming one expression for the one special meaning intended to be conveyed. In saying *fine weather*, I no longer mean *anything* fine, but only fine weather; I no longer mean weather of any kind, but only weather that is fine.'

To be more explicit, let us put together the two separate ideas, *old* and *man*. Till we put them together, we

may compare their abstract meanings to two circles, thus :



But 'as fast as words are put together,' we are told, 'they lose the extent of meaning they had when separate, and fuse themselves into each other's meaning,' a process which may be represented thus :



Here all that might have been associated with *old* in the abstract, such as *old dog*, *old town*, *old tree*, *old horse*, and all that might have been associated with *man*, such as *tall man*, *short man*, *young man*, *wise man*, *strong man*, disappear, and nothing is perceived but the single meaning, composite though it is in form, *old-man*, the equivalent French for which is, as it happens, expressed by one word, *vieillard*.

Take, again, the following colloquial expression : 'I want what I can't get.' Let the group of words, *what-I-can't-get*, stand in the speaker's mind for *apple*. Now, just as this word 'apple' is in meaning indivisible, so is



its equivalent *what-I-can't-get*. The grammarian calls the single word a noun; and the group, a sentence; and because it performs the function of a noun, a NOUN-sentence. But the reader entirely merges the latter feature in the former, and will no more separate the words of 'what-I-can't-get' than he would the syllables of 'ap-ple.'

Again: In the sentence, 'I found it there,' the idea signified by the adverb *there* is one and indivisible. But I may express this idea by a phrase, and say: 'I found it *on-the-shelf*,' or by a sentence, and say, 'I found it *where-I-left-it*.' Each of these adverbial expressions—word, phrase, sentence—is one and indivisible.

And again: In the phrase, 'Our Heavenly Father,' the idea expressed by the adjective, *Heavenly*, may be conveyed by the equivalent adjective-phrase *in-Heaven*, or, as it is in the Lord's Prayer, by the adjective-sentence, *which-art-in-Heaven*, which again is indivisible.

These groups of words, whether phrases or sentences, occupy the place and do the work of nouns, adjectives, and adverbs, and are in grammar appropriately named after the part of speech whose function they perform.

Now pauses enable the speaker to isolate these groups of words so that their unity of meaning may be more distinctly felt; while by their duration they denote the more or less intimate relation which the parts they separate bear to one another.

The POSITION of the pause, then, is determined by the grammatical structure of the sentence, and never varies.

The DURATION will vary with the subject-matter, and will be regulated by the reader's taste and feeling.

## RULES ON PAUSE.

**152.** First and foremost, it should be borne in mind that all noun, adjective, and adverb phrases and sentences must, in accordance with the foregoing principle, be pronounced as single polysyllabic words, whether separated by pauses, or not, from the words they affect.

**153.** The subject of a sentence, if a single word, does not require to be separated from the verb by any pause whatever :

*Sin* degrades a man.

Except for heightening the effect of emphasis :

‘And Nathan said to David, *Thou* ¶ art the man.’

2 Samuel, xii. 7.

**154.** But when the subject is a phrase or sentence, the whole ‘polysyllabic’ group must be followed by a marked pause :

*All-sinful-practices* ¶ degrade the nature of man.

*That-we-are-ourselves-sinful* ¶ should make us ready to forgive.

**155.** The object, when a single word, cannot be separated from the verb without breaking grammatical government :

‘The labour we delight in physics *pain*.’—*Macbeth*, ii. 3.

**156.** When the object is composite, a slight pause will, in cases of extreme complexity, aid in bringing into relief the unity of the polysyllabic group.

‘I thought ¶ *ten-thousand-swords-must-have-leaped-from-their-scarbards* to avenge even a look that threatened her with insult.’—BURKE.

**157.** An adjective sentence, when restrictive, can-

not be separated from the noun it affects, seeing that it forms an integral part of it.

'The labour *we-delight-in* ∩ physics pain.'—*Macbeth*, ii. 3.

**158. An adjective sentence, when conjunctive,** must, however, be separated by a slight pause from the noun it affects.

'Our then dictator,  
*Whom with all praise I point at*, saw him fight.'—*Cor.* ii. 2.

**159. An adverb phrase, or sentence,** requires special care in order to avoid ambiguity arising from its dependence upon some remote verb, adjective, or adverb :

'Read it not, noble lords :  
But tell the traitor, *in-the-highest-degree*,  
He has abused your powers.'—*Coriolanus*, v. 6.

Here the phrase *in-the-highest-degree* is in danger of being taken as an adjective to *traitor*. Its dependence upon the verb *abused* must be shown by lengthening the pause after *traitor*, and omitting the pause after the phrase itself.

Compare :

'Avoid thee, fiend, *with-cruel-hand*  
Shake not the dying sinner's sand.'—*Marmion*.

**160. Sub-pauses.**—The unity of the noun, adjective, and adverbial group will be broken, and slight sub-pauses introduced, only when such groups are themselves modified by phrases or subordinate sentences :

'He-that-would-pass-the-latter-part-of-his-life-with-honour-and-decency ∩ must ∩ when-he-is-young ∩ consider-that-he-shall-one-day-be-old ∩ and-remember ∩ when-he-is-old ∩ that-he-has-once-been-young.'

Pauses not only contribute to perspicuity in delivery, but enable a reader to regain expended breath, and, should

he be reading at sight, to gather up by a fore-running of the eye the sense of the succeeding member.

**161. Emotional Pause.**—However important the foregoing rules may be, the student must always remember that a delicate ‘feeling’ will on occasions dictate a pause even between words grouped together in close grammatical relationship. Sterne felt this when, in his well-known sarcasm on Criticism, he referred to the superlative elocution of Garrick: “And how did Garrick speak the soliloquy last night?” “Oh, against all rule, my lord, most ungrammatically: betwixt the substantive and the adjective, which should agree together in number, case, and gender, he made a breach thus—stopping as if the point wanted settling;—and betwixt the nominative case, which your lordship knows should govern the verb, he suspended his voice in the epilogue a dozen times, three seconds and three-fifths by a stop-watch, my lord, each time.” “Admirable grammarian! But in suspending his voice, was the sense suspended likewise? did no expression of attitude fill up the chasm? was the eye silent? did you narrowly look?” “I looked only at the stop-watch, my lord.” “Excellent observer!”

This emotional pause occurs most frequently in the pathetic and passionate language of the drama:

‘O pardon me, thou bleeding piece of earth,  
That I am meek and gentle with these—*butchers*.’  
*Julius Cæsar*, iii. 1.

‘If thou dost slander her, and—*torture* me,  
Never pray more.’—*Othello*, iii. 3.

‘For God’s sake, let us sit upon the ground  
And tell sad stories of the death of kings:  
How some have been deposed; some slain in war;  
Some haunted by the ghosts they have deposed;  
Some poison’d by their wives; some sleeping killed;  
All ——— *murdered*.’—*Richard II.* iii. 2.

'Nothing I'll bear from thee,  
But nakedness, thou —— — *detestable town.*—'  
*Timon of Athens*, iii. 1.

It occurs naturally in a faltering speech :

'I am sorry to say—but—a—it is—a—necessary—'

And, of course, wherever emotion impedes the utterance of the speaker :—

'Nature instantly ebb'd again—the film returned to its place—the pulse stopped—went on—throbbed—stopped again—moved—stopped—shall I go on ? No.'—STERNE.

And, again, if the emotion is sufficiently strong to break down the grammatical construction :—

'Here lies the great—*false marble ! where ?*  
*Nothing but sordid dust lies here.*'—YOUNG.

'If thou beest he—but *O, how fallen ! how chang'd,*  
From him, who, in the happy realms of light,  
Cloth'd with transcendent brightness, did'st outshine  
Myriads though bright !'—*Paradise Lost*, i.

'Let all the ends thou aim'st at be thy country's,  
Thy God's, and truth's ; then if thou fall'st, O Cromwell,  
Thou fall'st a blessed martyr ! Serve the king ;  
And,—*prithce, lead me in.*'—*King Henry VIII.* iii. 2.

'O, that this too too solid flesh would melt,  
Thaw and resolve itself into a dew !  
Or that the everlasting had not fix'd  
His canon 'gainst self-slaughter ! O God ! God !  
How weary, stale, flat and unprofitable,  
Seem to me all the uses of this world !  
Fie on't ! ah fie ! 'tis an unweeded garden,  
That grows to seed ; things rank and gross in nature  
Possess it merely. That it should come to this !  
But two months dead : nay, not so much, not two :  
So excellent a king ; that was to this,  
Hyperion to a satyr ; so loving to my mother,  
That he might not beteem the winds of heaven  
Visit her face too roughly. Heaven and earth !  
Must I remember ? why, she would hang on him,  
As if increase of appetite had grown

98      THE SONANT PROPERTIES OF SPEECH.

By what it fed on : and yet, within a month—  
Let me not think on't—Frailty, thy name is woman !—  
A little month, or ere those shoes were old  
With which she follow'd my poor father's body  
Like Niobe, all tears :—why she, even she—  
O God ! a beast, that wants discourse of reason,  
Would have mourn'd longer—married with my uncle,  
My father's brother, but no more like my father  
Than I to Hercules : within a month :  
Ere yet the salt of most unrighteous tears  
Had left the flushing in her galled eyes,  
She married.  
It is not nor it cannot come to good :  
But break, my heart ; for I must hold my tongue.

*Hamlet, i. 2.*

But on the whole the occasions for the appropriate  
use of the emotional pause are rare.

## SECTION III.

## QUALITY.

To the foregoing sonant properties of Tune and Rhythm must be added some consideration of the speaker's voice.

**162. Difference in Individual Voices.**—Sounds may be of the same pitch, force, and duration, yet differ in colour or *quality*. Thus voices are recognised as *full*, or *thin*, *bright* or *dull*, *smooth* or *rough*, &c.

A beautiful voice, like a beautiful face, is a gift of Nature. When Mr. Steele's system was explained to Garrick, among many judicious remarks and queries, he asked this question: 'Supposing a speech was noted, according to these rules, in the manner he spoke it, whether any other person, by the help of these notes, could pronounce his words in the same tone and manner exactly as he did?' To which he was answered thus: 'Suppose a first-rate musician had written down a piece of music, which he had played exquisitely well on an exceedingly fine-toned violin; another performer with an ordinary fiddle might undoubtedly play every note the same as the great master, though perhaps with less ease and elegance of expression; but notwithstanding his correctness in the tune and manner, nothing could prevent the audience from perceiving that the natural tone of his instrument was execrable: so, though these rules may enable a master to teach a just application of

accent, emphasis, and all the other proper expressions of the voice in speaking, which will go a great way in the improvement of elocution, yet they cannot give a sweet voice where Nature has denied it.'—See *Prosodia Rationalis*, sec. ed., p. 54.

Under the guidance of a skilful teacher, however, a speaker may correct any tendency towards a guttural, nasal, or other vicious production, and so do much to improve the natural quality of his voice. But the production of the voice cannot be learned from books.

**163. In reading comparisons and metaphors** the quality of voice must accord with the character of the natural object depicted in the figure. The voice ought to sympathise with the imagination.

And in all *emotional* utterance, the quality of the voice changes as often as the sentiment, every shade of passion, however slight, affecting the form of the vocal instrument. 'And this may be observed,' says M. Garcia, 'even in simple conversation: for if the intention be to represent anything extensive, hollow, or slender, the voice produces, by a moulding movement, sounds of a corresponding descriptive character.'



## CONCLUSION.

‘Nature is made better by no mean,  
 But nature makes that mean ; so over that art,  
 Which you say adds to nature, is an art  
 That nature makes . . .  
 The art itself is nature.’—*Winter's Tale*, iv. 8.

AND now we would point out the necessity of practice. Above all precept must be placed Naturalness. But the mistake is fatal which supposes a speaker who wishes to be natural may dispense with preparatory toil. ‘There is,’ says Mr. Walker, ‘a certain mechanical dexterity to be acquired before the beautiful conceptions we possess can be communicated to others.’ Practice and theory, therefore, must go hand in hand. The critic may—the artist dare not—part them. Theory serves fully the purposes of the critic and the teacher, but is inadequate to those of the artist, who, if he ‘strive for the mastery,’ must take his stand on the vantage-ground of practice.

We have now finished our exposition of the facts and principles of elocution. It is, as we have seen, both an ear-directed, and a mind-directed, art—ear-directed in our study of it, mind-directed in our exercise of it. His preparatory toil over, the student must now forget himself in his subject ; and he may be cautioned to let his voice, henceforth, be prompted not by his ear, however musical and exact it may be, but by his sympathy with the matter. All must now be *from within*.



## 102 THE SONANT PROPERTIES OF SPEECH.

'Pleads he in earnest? look upon his face;  
His eyes do drop no tears, his prayers are in jest;  
His words come from his mouth, ours from our breast:  
He prays but faintly and would be denied;  
We pray with heart and soul and all beside.'

*King Richard II. v. 3.*

And if this natural precept be overlooked, the student must not expect to gain much from his so-called study of elocution. In all, he will do well to remember the words of Mr. Rice: 'There is a wide difference between Artifice and Art; between the knack of exhibiting a false image, and the power of imitating the real one of Nature.'

'Ars est celare artem.' Seen through, art is execrable. Its perfection is attained only when no traces of the artist are visible. The speaker, therefore, who wishes to be 'natural' must, in 'holding the mirror up to Nature,' so adjust it that it shall, while reflecting a truthful image of her, remain itself unseen.

## APPENDIX.

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### No. I.

#### LISTS FOR PRACTICE ON VOWEL SOUNDS.

##### 1. Representatives of A as heard in *a-le* :—

- a. *ale, age, able, basis, angel, champagne.*
- ai. *aid, fail, frail, daily, complain, arraign.*
- ao. *gaol.*
- au. *gauge.*
- ay. *say, day, may, pay, ray, slay.*
- aye. *aye* (= for ever).
- ea. *break, great, steak.*
- ei. *veil, vein, skein, feign, reign, eight.*
- eigh. *weigh, neigh.*
- ey. *they, grey, prey, obey, survey.*

##### 2. Representatives of A as heard in *a-h* :—

- a. *art, bar, balm, oalm, father.*
- ah. *ah.*
- au. *aunt, launch, jaundice, laugh.*
- e. *clerk, serjeant.*
- ea. *heart, hearth.*
- ua. *guard, guardian.*

##### 3. Representatives of A as heard in *a-ll* :—

- a. *all, ball, call, small, thralldom, altogether, war, water, quarter, balk, talk, qualm.*
- au. *audit, autumn, laub, pause, aught.*

- aw. *awful, raw, paw, caw.*
- awe. *awe.*
- o. *or, orb, for, scorn, order.*
- oa. *broad, groat.*
- ou. *ought, bought, fought, nought, sought.*

4. Representatives of A as heard in *a-t* :—

- a. *at, add, bad, rat, sat, tarry, accident.*
- ai. *plaid.*

5. Representatives of AI as heard in *ai-r* :—

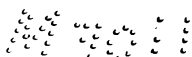
- a. *rare, bare, care, various.*
- ai. *air, fair, stair, lair, pair.*
- ay. *mayor.*
- aye. *prayer (distinguished from 'pray-er,' one who prays).*
- e. *there.*
- ca. *bear, pear, swear, tear.*
- e'e. *e'er, ne'er.*
- ei. *their.*
- hei. *heir.*

6. Representatives of EE as heard in *ee-l* :—

- ee. *eel, peel, cheese, seen, queen.*
- e'e. *e'en.*
- e. *evil, edict, enough, erect, secure, cathedral, me, she, piety, deity.*
- ca. *easy, leaf, lease, sheaf, beat, league, sea.*
- ei. *ceiling, perceive.*
- eo. *people.*
- ey. *key, ley.*
- i. *marine, machine, pique.*
- ie. *grieve, thief, brief.*
- æ. *Cæsar, minutæ.*
- uay. *quay.*

7. Representatives of E as heard in *e-nd* :—

- a. *any, many.*
- ae. *Michaelmas.*
- ni. *said.*
- ay. *says.*
- e. *end, lend, met, bell, dell, sell, level, never, very, peril, terrible.*
- ea. *bread, head, heavy, spread, wealth.*



## LISTS FOR PRACTICE ON VOWEL SOUNDS. 105

- ei. heifer, nonpareil.
- eo. jeopardy, leopard.
- ie. friend.
- u. bury, burial.
- ue. guess, guest.

### 8. Representatives of E as heard in e-rr :—

- e. err, her, fern, prefer, member.
- ea. earn, earnest.
- eo. dungeon, sturgeon.
- a. briar, cellar, grammar, vulgar.
- i. elixir, dirt, firm, sir, stir.
- lo. action, nation, potion.
- iou. cautious, precious, vicious.
- o. author, work, worship.
- oa. cupboard.
- olo. colonel.
- ou. journey, clamour, odour.
- u. fur, furl, furnish, sulphur.
- ue. guerdon.
- y. myrrh, martyr.

### 9. Representatives of I as heard in i-sle :—

- i. idle, ice, idea, biography, kind, mind, rind, wild, oblige, viper.
- ie. die, lie, pie, tie, vie.
- igh. high, nigh, sigh, thigh.
- ai. aisle.
- aye. aye (= yes).
- ei. height, sleight.
- eye. eye.
- oi. choir.
- ui. guide, guise, quire.
- uy. buy, guy.
- y. by, sky, try, multiply.
- ye. dye, rye.

### 10. Representatives of I as heard in i-t :—

- i. it, ill, bit, critic, spirit, vineyard, opposite.
- ia. marriage, carriage.
- ie. sieve, cities, beauties, mischief.
- a. cabbage, postage, village.
- ai. captain, certain, curtain, mountain.
- ay. Sunday, Monday, &c.

e.	England, faces, linen, boxes, foxes, pretty
ea.	guinea.
ee.	breeches.
ei.	forfeit, surfeit, foreign.
ey.	honey, medley, monkey, valley
o.	women.
u.	busy, lettuce, minute (noun).
ui.	biscuit, guild, guilt, guinea.
uy.	plaguy.
y.	hymn, hypocrite, lyric, syntax.

## 11. Representatives of O as heard in o-lid:—

o.	old, go, no, roll, stroll, odious, odour, oval, over, prorogue, procure, motto, obey.
au.	hautboy.
eau.	beau.
eo.	yeoman, yeomanry.
ew.	sew, shew.
ewe.	sewed.
oa.	broach, oak, oats, boat, coat, loaf.
oe.	doe, foe, toe, throe.
oo.	brooch.
ou.	soul, shoulder.
ow.	blow, crow, flow, low, slow.
owe.	owe.
ough.	though.

## 12. Representatives of OO as heard in oo-ze:—

o.	do, who, prove, move, lose, tomb.
oe.	shoe, canoe.
oeu.	manœuvre.
oo.	ooze, cool, fool, moon, bloom.
ooe.	wooded.
ou.	group, soup, you.
ough.	through.
eo.	galleon.
eu.	rheum.
ew.	brew, drew, grew, flew
ewe.	brewed.
u.	ruler, ruin, cruel, Susan.
ue.	flue, rue, tri e.
ui.	fruit, bruise, recruit, cruise. Juice.
wo.	two.

# LISTS FOR PRACTICE OF VOWEL SOUNDS. 107

## 13. Representatives of O as heard in o-dd :—

- o. dog, not, pot, sot, mock, top, gone.
- ou. cough, trough.
- ow. knowledge, acknowledge.
- a. wash, wad, watch, swan, wander.
- au. laurel, cauliflower.

## 14. Representatives of U as heard in u-p :—

- u. up, dull, fun, mud, panish, hubbub, hurry.
- o. doth, done, dove, love, front, monk, some, colour, smother, method.
- oe. does.
- oo. blood, flood.
- ou. tough, rough, young, courage.

## 15. Representatives of U as heard in u-nit :—

- u. usual, tune, duke, dupe, globe, masculine, impugn, virtuous, quietude.
- eau. beauty, beautiful, beauteous.
- eo. feud, feudal.
- eu. feud, feudal.
- ew. dew, few, new, yew.
- ewe. ewe.
- ieu. adieu.
- iew. view.
- ue. due, sue, Tuesday, avenue, virtue, argue, continue.
- ui. suit.

## 16. Representatives of U as heard in p-u-ll :—

- u. pull, bull, full, butcher, puss.
- o. woman, wolf, worsted.
- oo. foot, good, stood, wool, wood.
- ou. could, would, should.

## 17. Representatives of OI as heard in oi-l :—

- oi. oil, boil, coil, point, voice, avoid.
- oy. boy, toy, destroy, voyage, annoyance.

## 18. Representatives of OW as heard in ow-l :—

- ou. thou, ounce, out, couch, our.
- hou. hour.
- ough. bough, plough, slough.
- ow. cow, brow, power, prow, flower.

## No. II.

## LISTS FOR PRACTICE ON CONSONANT SOUNDS.

1. Representatives of P as heard in *p-i-pe* :—

- p. *pip, pop, map, mop, lap, top.*  
 pe. *dupe, ripe, wipe, tripe, gripe.*  
 pp. *pippin, happy.*  
 gh. *hiccough.*  
 lfp. *halfpenny.*

2. Representatives of B as heard in *b-a-be* :—

- b. *bat, beat, but, bought, cub, tub, public.*  
 be. *cube, tube, globe, robe, bribe, scribe.*  
 bb. *babbler, ebb, bubble.*  
 bbe. *stabbed, robbed.*  
 pb. *cupboard.*

3. Representatives of T as heard in *a-t* :—

- t. *tame, tape, tar, tea, toe, too, top, met, at, tautology*  
 te. *mate, bite, mote, flute.*  
 tt. *matter, batter, scatter.*  
 th. *Thomas, thyme.*  
 pt. *Ptolemy, receipt, tempt.*  
 bt. *debt.*  
 ct. *indict, indictment.*  
 cht. *yacht.*  
 ght. *bought, sought, eight, straight*  
 ed. *stuffed, dressed, rushed.*  
 phth. *philisical.*

4. Representatives of D as heard in *d-id* :—

- d. *did, day, deal, deem, does, do, doom, bed, mud, bard,*  
     *beard, flood.*  
 de. *made, nude, side, rode, shade.*  
 dd. *add, odd, riddle.*  
 ddh. *buddhism.*  
 bd. *bedellium.*  
 ld. *would, could, should.*



# LISTS FOR PRACTICE OF CONSONANT SOUNDS. 109

## 5. Representatives of K as heard in *k-i-ck* :—

- k. *key, kind, kiss, king.*
- ke. *make, duke, stroke, stake.*
- kh. *Khan.*
- lk. *walk, talk, stalk, folk.*
- c. *came, cat, call, coat, panic, music, scan, scald.*
- cc. *account.*
- ch. *chaos, character, drachma, technical, school.*
- ech. *Bacchus.*
- ck. *kick, back, stick, lock, shock.*
- cq. *acquaint.*
- cqu. *lacquer.*
- gh. *hough, lough, shough.*
- q. *quit, queen, question.*
- qu. *liquor, coquette, etiquette.*
- que. *casque, critique.*
- x. *exercise (x=k-s).*

## 6. Representatives of G as heard in *g-a-g* :—

- g. *gag, gig, gay, get, go, gun, tiger, gewgaw.*
- gu. *guest, guess, guilt, guide.*
- ckgu. *blackguard.*
- gue. *plague, vague, vogue.*
- gg. *egg, craggy, shaggy, rigging, waggish.*
- gge. *drugged.*
- gh. *ghastly, ghast, ghost.*
- x. *example (x=g-z).*

## 7. Representatives of F as heard in *f-i-fe* :—

- f. *fame, fancy, fairy, fell, foe, deaf.*
- fe. *life, wife, strife.*
- ff. *off, offer, suffer, buff, cuff, ruff.*
- lf. *calf, half.*
- gh. *laugh, cough, enough, draught, rough.*
- ph. *phalanx, physis, sylph, epitaph, seraph.*
- pph. *sapphire.*
- u. *lieutenant (?).*
- ft. *often, soften.*

## 8. Representatives of V as heard in *v-ile* :—

- v. *vain, vanity, view, vivid.*
- ve. *dive, live, strive, move, love.*
- f. *of.*
- ph. *nephew.*
- zv. *rendezvous.*

9. Representatives of S as heard in *s*-it :—

- s. *sad, safe, sage, sail, sand, subserve, sensible, sensation, controversy.*
- c. *cease, city, cinder, saucy, scarcity.*
- ce. *sauce, scarce, nice, service, practice.*
- sc. *scene, scent, sceptre, science, rescind, viscid.*
- sch. *schism.*
- se. *sense, vase, false, goose, loose.*
- ss. *ass, hiss, dress, dross, moss, discuss.*
- ps. *psalm, Psyche.*
- st. *fasten, castle, apostle.*

10. Representatives of Z in *z*-one :—

- z. *zany, zeal, zebra, zenith, zephyr, zest, zigzag, zoology.*
- zz. *buzz, dazzle, drizzle.*
- ze. *maze, blaze, doze, haze.*
- cz. *czar.*
- s. *as, is, has, his, seas, drowsy.*
- sc. *discern.*
- se. *ease, please, phrase, muse, pause.*
- ss. *dissolve, possess, dessert, scissors.*
- x. *Xenophon, example (x = g-z).*

11. Representatives of TH as heard in *th*-igh :—

- th. *thin, thing, theory, thesis, panther, path, oath*
- tth. *Matthew.*
- pth. *apophthegm (?)*.
- h. *eighth* (eighth = a-t-th).

12. Representatives of DH as heard in *th*-y :—

- th. *then, this, that, the, thee, they, them, thou, thy, through,*  
*brother, father, mother.*
- the. *blithe, bathe, soothe, wreathe, breathe.*

13. Representatives of SH as heard in *sh*-out :—

- sh. *shade, shame, show, shoe, shrewd, shrug, hush, push,*  
*rush.*
- psh. *pshaw.*
- s. *sure, sugar, pension, mansion.*
- sc. *conscience.*
- ss. *issue, tissue, mission, expression.*
- c. *ocean social vicious.*

# LISTS FOR PRACTICE OF CONSONANT SOUNDS. 111

- ch. *chaise, machine, chagrin.*
- chs. *fuchsia.*
- t. *patient, position, captious.*

## 14. Representatives of ZH as heard in a-z-ure:—

- s. *pleasure, leisure, composure, vision, evasion, roseate.*
- g. *giraffe.*
- ge. *rouge.*
- t. *transition.*
- z. *azure.*

## 15. Representatives of NG as heard in si-ng:—

- ng. *fang, gang, hang, ring, sing, spring, young, among,*  
*strong, ringing, singing, clinging, springing.*
- n. *bank, ink, anger, linger, finger, anguish.*
- ngue. *tongue.*
- nd. *handkerchief.*

## 16. Representatives of L as heard in l-u-ll:—

- l. *lamb, late, laugh, lean, learn, lily, lively, light, limp,*  
*loyal.*
- le. *pale, tale, while, able, middle.*
- ll. *all, tall, ell, ill, poll, pull.*
- ln. *kiln.*
- sl. *island.*
- sle. *isle, aisle.*
- tle. *castle, thistle, rustle.*
- ual. *victuals (vit-lz).*

## 17. Representatives of M as heard in m-ai-m:—

- m. *man, maid, mound, mountain, marble, map, mark, aim,*  
*arm, gleam, stream, chasm, mechanism.*
- chm. *drachm.*
- gm. *phlegm, apophthegm.*
- lm. *calm, palm, psalm, salmon.*
- mb. *lamb, comb, dumb.*
- me. *dome, blame, fame, fume.*
- mm. *mammon.*
- mn. *hymn, solemn, autumn.*

## 18. Representatives of N as heard in n-u-n:—

- n. *nay, near, nigh, no, new, night, moon, noon, corn.*
- dn. *Wednesday.*

gn.	<i>gnash, gnarl, deign, reign, sign, benign, impugn.</i>
hn.	<i>John.</i>
kn.	<i>knee, knack, knock, knit, knot, knuckle.</i>
mp.	<i>comptroller.</i>
ne.	<i>done, none, one, cane, scene, shine.</i>
nn.	<i>inn, dinner.</i>
en.	<i>often, hasten, fasten.</i>
in.	<i>cousin.</i>
on.	<i>button, bacon.</i>
sn.	<i>puisne.</i>
sne.	<i>demesne.</i>

19. Representatives of R (trilled) as heard in *r-un* :—

r.	<i>rain, rat, rate, rank, reed, row, rose, rough, ruin,</i> <i>rule, retreat, retribution, retrace, retrogression.</i>
rh.	<i>rhetoric, rhubarb.</i>
wr.	<i>wrangle, wreath, wretch, writhe.</i>

20. Representatives of R (smooth) as heard in *wa-r* :—

r.	<i>mar, bard, girl, mercy, reward.</i>
re.	<i>bare, here.</i>
rr.	<i>err.</i>
rrh.	<i>myrrh.</i>
rt.	<i>mortgage.</i>

21. Representatives of H as heard in *h-e* :—

h.	<i>hay, he, heal, hall, high, hold, hound.</i>
wh.	<i>who, whole, whoop.</i>

22. Representatives of W as heard in *w-oe* :—

w.	<i>way, well, wine, with, wound, wall, swoon.</i>
u.	<i>suite, buoyant.</i>
o.	<i>one, once (o = <sup>22</sup>w - <sup>14</sup>u).</i>

23. Representatives of WH as heard in *wh-en* :—

wh.	<i>whale, what, while, whether, whirl.</i>
-----	--

24. Representatives of Y as heard in *y-e* :—

y.	<i>yard, yawn, ye, yeast, yellow, yet, yoke, you, youth.</i>
e.	<i>extraneous, malleable.</i>
l.	<i>bilious, filial, spaniel, Ophelia, William.</i>
i.	<i>Hallelujah.</i>

## No. III.

DIRECTIONS AND EXERCISES TO ASSIST IN THE  
REMOVAL OF STAMMERING.

It is said that Mr. Thelwall (who was one of the first teachers of elocution to carry out in his practical instruction the original and ingenious system of Joshua Steele) used to exercise his pupils on the elementary sounds, which he arranged in various rhythmic successions. By this means he obtained extraordinary success in eradicating not only the common defects of articulation, but also the more troublesome and serious impediment of stammering.

Mr. Steele<sup>1</sup> enunciates the theory of the remedy of stammering in the following words: 'It is notorious,' he tells us, 'when such persons sing, they never hesitate or stutter; whence it may be supposed, the most easy and effectual method of curing them would be to accustom them to beat time to their reading and common discourse, by which means they might learn to speak in just time to the proper measure of their words and phrases. For, it should seem, the cause of their hesitation and stuttering arises from some inaptitude to fail in immediately with the *rhythmical pulsation* or *poise*, but which, in singing, they are enabled to do.'

This broken rhythmic effect on the ear, variously denominated by the terms *stammering*, *stuttering*, and *hesitation*,<sup>2</sup> is caused by an inability to co-ordinate the movements of the organs of speech. The truth of Mr. Steele's remark is exemplified in the story told of a child, who, unable to make himself understood by speaking, warned his parents of their danger by singing out to them that the house was on fire. Now, as the

<sup>1</sup> *Prosodia Rationalis*, second edition, London, 1779, p. 190.

<sup>2</sup> These words are almost identical, but they may be thus distinguished: *Hesitation* denotes a less, *stammering* a greater, degree of the inability to produce a sound at will; *stuttering*, an inability to produce a sound without reiterating it.

child's power of utterance can have had nothing to do with the mere pitch of the voice, which is as variable in speaking as in singing, it must have been owing solely to the difference of the *rhythm*, which in singing is regular, in speaking irregular. To be convinced of this we have only to notice the readiness with which a stammerer, as soon as improvement begins to set in, will recite *verse*, compared with the hesitation he will still display in attempting to read prose, or to speak.

Supposing, then, the pupil has reached the point of being able to utter the 'power' of each of the elementary sounds, let him take any one of them, and pronounce it without introducing its 'name' several times in succession, using a marked stress, and making after each enunciation a pause of just sufficient duration to enable the organs to recover themselves.

We may represent this act thus :—

$$(1) \quad | \acute{p} \neg | \acute{p} \neg | \acute{p} \neg | \acute{p} \neg ||$$

Now let him substitute in place of the pause a slack pronunciation of the same element by a renewed effort of the organs. The sound thus pronounced 'with marked stress,' or forcible use of the organs, is by Mr. Steele called *heavy*, and that produced by the slack use of the organs, *light*. The first sound will be what is in everyday language called 'accented,' and the second sound, 'unaccented.'

The accented sound may be distinguished by the usual accentual mark ', and the pause by  $\neg$ .

The effect of the pronunciation of the second series may then be represented thus :

$$(2) \quad | \acute{p} p | \acute{p} p | \acute{p} p | \acute{p} p ||$$

The time occupied in pronouncing each group, or (as it may be termed from its analogy to musical notation) *bar*, should of course be the same, whether we pause after each accented sound, or supply the place of the pause by an equivalent unaccented sound.

But not only may the place of the pause be supplied by *one* unaccented sound. We may, if we choose, supply its place by *two*, *three*, or *more*, unaccented repetitions of the same sound,

## EXERCISES FOR REMOVAL OF STAMMERING. 115

provided always we pass over these sounds sufficiently lightly and rapidly to keep the accented sounds *equi-distant*; for upon the regular recurrence of accent depends RHYTHM, a subject of supreme importance, which is separately treated (§ 135).

We may then have a third series, thus:—

(3) | ṗ p p | ṗ p p | ṗ p p | ṗ ˘ ||

And a fourth, thus:—

(4) | ṗ p p p | ṗ p p p | ṗ p p p | ṗ ˘ ||

All the elementary consonantal sounds may now be arranged in precisely the same way, and will then furnish the teacher with abundant materials for training the organs of speech.

### RHYTHMIC EXERCISES ON THE ELEMENTARY CONSONANTAL SOUNDS.

#### 1. P as heard in *p-i-pe*.

- (1) | ṗ ˘ | ṗ ˘ | ṗ ˘ | ṗ ˘ ||  
 (2) | ṗ p | ṗ p | ṗ p | ṗ ˘ ||  
 (3) | ṗ p p | ṗ p p | ṗ p p | ṗ ˘ ||  
 (4) | ṗ p p p | ṗ p p p | ṗ p p p | ṗ ˘ ||

#### 2. B as heard in *b-a-be*.

- (1) | ḃ ˘ | ḃ ˘ | ḃ ˘ | ḃ ˘ ||  
 (2) | ḃ b | ḃ b | ḃ b | ḃ ˘ ||  
 (3) | ḃ b b | ḃ b b | ḃ b b | ḃ ˘ ||  
 (4) | ḃ b b b | ḃ b b b | ḃ b b b | ḃ ˘ ||

#### 3. T as heard in *a-t*.

- (1) | ṫ ˘ | ṫ ˘ | ṫ ˘ | ṫ ˘ ||  
 (2) | ṫ t | ṫ t | ṫ t | ṫ ˘ ||  
 (3) | ṫ t t | ṫ t t | ṫ t t | ṫ ˘ ||  
 (4) | ṫ t t t | ṫ t t t | ṫ t t t | ṫ ˘ ||

4. D as heard in *d-i-d*.

- (1) | d ɿ | d ɿ | d ɿ | d ɿ ||  
 (2) | dd | dd | dd | d ɿ ||  
 (3) | ddd | ddd | ddd | d ɿ ||  
 (4) | dddd | dddd | dddd | d ɿ ||

5. K as heard in *k-i-ck*.

- (1) | k ɿ | k ɿ | k ɿ | k ɿ ||  
 (2) | kk | kk | kk | k ɿ ||  
 (3) | kkk | kkk | kkk | k ɿ ||  
 (4) | kkkk | kkkk | kkkk | k ɿ ||

6. G as heard in *g-a-g*.

- (1) | g ɿ | g ɿ | g ɿ | g ɿ ||  
 (2) | gg | gg | gg | g ɿ ||  
 (3) | ggg | ggg | ggg | g ɿ ||  
 (4) | gggg | gggg | gggg | g ɿ ||

7. F as heard in *f-i-fe*.

- (1) | f ɿ | f ɿ | f ɿ | f ɿ ||  
 (2) | ff | ff | ff | f ɿ ||  
 (3) | fff | fff | fff | f ɿ ||  
 (4) | ffff | ffff | ffff | f ɿ ||

8. V as heard in *v-ile*.

- (1) | v ɿ | v ɿ | v ɿ | v ɿ ||  
 (2) | vv | vv | vv | v ɿ ||  
 (3) | vvv | vvv | vvv | v ɿ ||  
 (4) | vvvv | vvvv | vvvv | v ɿ ||



# EXERCISES FOR REMOVAL OF STAMMERING. 117

## 9. S as heard in s-it.

- (1) | s ɿ | s ɿ | s ɿ | s ɿ ||
- (2) | s s | s s | s s | s ɿ ||
- (3) | s s s | s s s | s s s | s ɿ ||
- (4) | s s s s | s s s s | s s s s | s ɿ ||

## 10. Z as heard in z-one.

- (1) | z ɿ | z ɿ | z ɿ | z ɿ ||
- (2) | z z | z z | z z | z ɿ ||
- (3) | z z z | z z z | z z z | z ɿ ||
- (4) | z z z z | z z z z | z z z z | z ɿ ||

## 11. TH as heard in th-igh.

- (1) th ɿ | th ɿ | th ɿ | th ɿ ||
- (2) th th | th th | th th | th ɿ ||
- (3) th th th | th th th | th th th | th ɿ ||
- (4) th th th th | th th th th | th th th th | th ɿ ||

## 12. DH as heard in th-y.

- (1) dh ɿ | dh ɿ | dh ɿ | dh ɿ ||
- (2) dh dh | dh dh | dh dh | dh ɿ ||
- (3) dh dh dh | dh dh dh | dh dh dh | dh ɿ ||
- (4) dh dh dh dh | dh dh dh dh | dh dh dh dh | dh ɿ ||

## 13. SH as heard in sh-out.

- (1) sh ɿ | sh ɿ | sh ɿ | sh ɿ ||
- (2) sh sh | sh sh | sh sh | sh ɿ ||
- (3) sh sh sh | sh sh sh | sh sh sh | sh ɿ ||
- (4) sh sh sh sh | sh sh sh sh | sh sh sh sh | sh ɿ ||

14. ZH as heard in *a-z-ure*.

- (1) zh ㄗ | zh ㄗ | zh ㄗ | zh ㄗ ||  
 (2) zh zh | zh zh | zh zh | zh ㄗ ||  
 (3) zh zh zh | zh zh zh | zh zh zh | zh ㄗ ||  
 (4) zh zh zh zh | zh zh zh zh | zh zh zh zh | zh ㄗ ||

15. NG as heard in *si-ng*.

- (1) ng ㄋ | ng ㄋ | ng ㄋ | ng ㄋ ||  
 (2) ng ng | ng ng | ng ng | ng ㄋ ||  
 (3) ng ng ng | ng ng ng | ng ng ng | ng ㄋ ||  
 (4) ng ng ng ng | ng ng ng ng | ng ng ng ng | ng ㄋ ||

16. L as heard in *l-u-ll*.

- (1) | l ㄌ | l ㄌ | l ㄌ | l ㄌ ||  
 (2) | l l | l l | l l | l ㄌ ||  
 (3) | l l l | l l l | l l | l ㄌ ||  
 (4) | l l l l | l l l l | l l l l | l ㄌ ||

17. M as heard in *m-e*.

- (1) | m ㄇ | m ㄇ | m ㄇ | m ㄇ ||  
 (2) | m m | m m | m m | m ㄇ ||  
 (3) | m m m | m m m | m m m | m ㄇ ||  
 (4) | m m m m | m m m m | m m m m | m ㄇ ||

18. N as heard in *n-o*.

- (1) | n ㄋ | n ㄋ | n ㄋ | n ㄋ ||  
 (2) | n n | n n | n n | n ㄋ ||  
 (3) | n n n | n n n | n n n | n ㄋ ||  
 (4) | n n n n | n n n n | n n n n | n ㄋ ||

19. R (trilled) as heard in *r-un*.

- (1) | ṛ ʌ | ṛ ʌ | ṛ ʌ | ṛ ʌ ||  
 (2) | ṛ ṛ | ṛ ṛ | ṛ ṛ | ṛ ʌ ||  
 (3) | ṛ ṛ ṛ | ṛ ṛ ṛ | ṛ ṛ ṛ | ṛ ʌ ||  
 (4) | ṛ ṛ ṛ ṛ | ṛ ṛ ṛ ṛ | ṛ ṛ ṛ ṛ | ṛ ʌ ||

20. R (smooth) as heard in *wa-r*.

- (1) | ṛ ʌ | ṛ ʌ | ṛ ʌ | ṛ ʌ ||  
 (2) | ṛ ṛ | ṛ ṛ | ṛ ṛ | ṛ ʌ ||  
 (3) | ṛ ṛ ṛ | ṛ ṛ ṛ | ṛ ṛ ṛ | ṛ ʌ ||  
 (4) | ṛ ṛ ṛ ṛ | ṛ ṛ ṛ ṛ | ṛ ṛ ṛ ṛ | ṛ ʌ ||

21. H as heard in *h-e*.

- (1) | ḥ ʌ | ḥ ʌ | ḥ ʌ | ḥ ʌ ||  
 (2) | ḥ ḥ | ḥ ḥ | ḥ ḥ | ḥ ʌ ||  
 (3) | ḥ ḥ ḥ | ḥ ḥ ḥ | ḥ ḥ ḥ | ḥ ʌ ||  
 (4) | ḥ ḥ ḥ ḥ | ḥ ḥ ḥ ḥ | ḥ ḥ ḥ ḥ | ḥ ʌ ||

22. W as heard in *w-oe*.

- (1) | ẉ ʌ | ẉ ʌ | ẉ ʌ | ẉ ʌ ||  
 (2) | ẉ ẉ | ẉ ẉ | ẉ ẉ | ẉ ʌ ||  
 (3) | ẉ ẉ ẉ | ẉ ẉ ẉ | ẉ ẉ ẉ | ẉ ʌ ||  
 (4) | ẉ ẉ ẉ ẉ | ẉ ẉ ẉ ẉ | ẉ ẉ ẉ ẉ | ẉ ʌ ||

23. WH as heard in *wh-en*.

- (1) wḥ ʌ | wḥ ʌ | wḥ ʌ | wḥ ʌ ||  
 (2) wḥ wḥ | wḥ wḥ | wḥ wḥ | wḥ ʌ ||  
 (3) wḥ wḥ wḥ | wḥ wḥ wḥ | wḥ wḥ wḥ | wḥ ʌ ||  
 (4) wḥ wḥ wḥ wḥ | wḥ wḥ wḥ wḥ | wḥ wḥ wḥ wḥ | wḥ ʌ ||

24. Y as heard in *y-e*.

- (1) | *ý* ɾ | *ý* ɿ | *ý* ɿ | *ý* ɿ ɿ  
 (2) | *ýy* | *ýy* | *ýy* | *ý* ɿ ɿ  
 (3) | *ýyy* | *ýyy* | *ýyy* | *ý* ɿ ɿ  
 (4) | *ýyyy* | *ýyyy* | *ýyyy* | *ý* ɿ ɿ

Obs.—A stammerer should bear in mind three things: (1) Let him take a full breath; (2) beat time to the rhythm of his sentence; and (3) speak slowly.

## No. IV.

LISTS FOR PRACTICE ON THE COMBINATIONS OF  
CONSONANTAL SOUNDS.

## 1. Consonantal combinations of P:—

- l-p.* *help, pulp, yelp, scalp.*  
*m-p.* *damp, stamp, cramp, shrimp.*  
*r-p.* *sharp, carp, harp, chirp, usurp.*  
*s-p.* *lisp, crisp, wisp, sprinkle, speak.*  
*p-l.* *plain, plod, plough, people, ample, temple.*  
*p-n.* *open, ripen, happen, sharpen.*  
*p-r.* *pray, press, prism, reprieve, prove, prowl.*  
*p-s.* *perhaps, grapes, wasps.*  
*p-t.* *dipped, slipt, leapt.*  
*p-th.* *depth.*

## 2. Consonantal combinations of B:—

- l-b.* *alb, bulb.*  
*m-b.* *succumb, rhomb.*  
*r-b.* *barb, verb, orb, curb.*  
*b-d.* *barbed, webbed, ribbed, curbed.*  
*b-l.* *blame, blent, blight, bloom, able.*  
*b-u.* *buoy, buoyant.*  
*b-z.* *babes, ebbs, gibes, robes, tubes.*

## 3. Consonantal combinations of T:—

- f-t.* *raft, shaft, gift, left, left, soft, tuft.*  
*k-t.* *act, locked, mulct, picked.*  
*l-t.* *malt, melt, gilt, bolt, fault.*

## COMBINATIONS OF CONSONANTAL SOUNDS. 121

- m-t. *dreamt, tempt.*
- n-t. *plant, tent, mint, point, front, burnt.*
- p-t. *wept, crept, adept, shipped.*
- r-t. *art, pert, dirt, fort, short.*
- s-t. *fast, least, stay, strength, stout.*
- sh-t. *lashed, leashed, pushed, flushed.*
- t-l. *little, pottle, battle, prattle.*
- t-n. *kitten, flatten, smitten, written.*
- t-r. *train, straight, try, trouble, truck.*
- t-s. *acts, pots, pits, mulcts, hosts, posts, insists.*
- t-sh. *chair (ch = tsh), church, stretch, fetch.*
- t-w. *twine, twist, twittle, twattle.*

### 4. Consonantal combinations of D :—

- b-d. *barbed, stabbed, disturbed, probed*
- g-d. *digged, begged, fatigued.*
- l-d. *railed, wild, bold, sold, told.*
- m-d. *blamed, secmed, alarmed, stormed.*
- n-d. *strand, blend, behind, bond, rescind.*
- ng-d. *twanged, harangued.*
- r-d. *lard, lord, herd, gird.*
- dh-d. *bathed, breathed, wreathed.*
- v-d. *depraved, heaved, proved, lored, resolved.*
- z-d. *glazed, grazed, buzzed, mused.*
- zh-d. *managed (g = dzh), hedged, pledged, dodged.*
- d-l. *ladle, needle, id'e, haudle, bundle.*
- d-n. *garden, hidden, trodden.*
- d-r. *drake, dread, drive, drop.*
- d-th. *width, breadth, hundredth, thousandth.*
- d-w. *dwindle, dwell, dwelling.*
- dz. *aids, ends, sands, bonds, goods.*
- d-zh. *gem (g = dzh), age, oblige, huge.*

### 5. Consonantal combinations of K :—

- l-k. *elk, milk, silk, bulk.*
- ng-k. *ink (n = ng), brink, blank, sunk.*
- r-k. *ark, spark, smirk, pork, work.*
- s-k. *scale, scheme, shy, school, scowl*
- k-l. *claim, clean, climb, obstacle.*
- k-n. *spoken, sicken, quicken, bacon.*
- k-r. *crag, cream, crest, crime, cross, crowd.*
- k-t. *asked, masked, baked, kicked, tusked.*
- k-s. *cakes, kicks, strikes, mix (x = ks).*
- k-sh. *anxious (n = ng, x = k-sh), luxury, connection.*
- k-w. *gunke, queen, quill, quiver, quire.*

## 6. Consonantal combinations of G :—

- g-d. *lugged, begged, fatigued.*  
 g-l. *glade, gleam, glide, gloss, bugle.*  
 g-r. *great, grieve, grind, grove, grunt.*  
 g-w. *language, languid, languor.*  
 g-z. *legs, dregs, eggs, leagues.*

## 7. Consonantal combinations of F :—

- f-f. *elf, pelf, self, shelf, gulf, wolf.*  
 r-f. *wharf, dwarf, scarf, scurf, turf.*  
 s-f. *sphere, spherule, spheric, sphinx.*  
 f-l. *flake, fly, flow, trifle, stifle.*  
 f-n. *often, soften, stiffen, roughen.*  
 f-r. *phrase, free, fright, from.*  
 f-s. *cuffs, ruffs, proofs, strifes, coughs.*  
 f-t. *hast, left, lift, lost, tuft.*  
 f-th. *fifth, twelfth.*

## 8. Consonantal combinations of V :—

- l-v. *valve, delve, twelve, revolve, resolve.*  
 r-v. *carve, nerve, observe, deserve, verve.*  
 v-d. *loved, starved, heaved, depraved.*  
 v-l. *drivel, shovel, grovel, devil.*  
 v-n. *heaven, raven, seven, given, striven.*  
 v-z. *lives, wives, selves, elves, loaves.*

## 9. Consonantal combinations of S :—

- f-s. *fishes, laughs, griefs, cuffs.*  
 k-s. *packs, war, sticks, vex.*  
 l-s. *else, false, pulse.*  
 n-s. *dance, sense, dunce, ounce.*  
 ng-s. *amongst, singst.*  
 p-s. *lapse, leaps, lips, slops, hopes, dupes.*  
 r-s. *scarce, farce, verse, worse.*  
 t-s. *hosts, posts, ghosts, fists, mists, nests.*  
 th-s. *births, deaths, months, earths.*  
 s-f. *sphere, spherule, spheric, sphinx.*  
 s-k. *skate, scheme, school, scope.*  
 s-m. *smile, small, smote, smooth.*  
 s-n. *snake, sneak, snipe, snout.*  
 s-p. *spade, speed, spit, spat, spot, a*  
 s-t. *stay, sty, stone, fast, fist, hos*  
 s-th. *sixth (x=ks).*  
 s-w. *swathe, swim, sweet, sweat, sw*

## COMBINATIONS OF CONSONANTAL SOUNDS. 123

### 10. Consonantal combinations of Z:—

b-s. *babes, ebbs, webs, glebes, robs.*  
 d-z. *beds, beads, brides.*  
 dh-z. *baths, paths, oaths, clothes.*  
 g-z. *bags, begs, bogs, eggs, rogues.*  
 l-z. *pails, tales, balls, calls.*  
 m-z. *games, names, gems, seems, lambs.*  
 n-z. *pains, pines, dens, impugns.*  
 ng-z. *songs, lungs, tongues.*  
 r-z. *bars, cares, fears, fires.*  
 v-z. *caves, leaves, lives, loves.*  
 z-d. *buzzed, praised, blazed.*  
 z-l. *puzzle, muzzle, drizzle.*  
 z-m. *chasm, prism, rheumatism.*  
 z-n. *dozen, cousin, season.*

### 11. Consonantal combinations of TH:—

d-th. *breadth, width, hundredth, thousandth.*  
 f-th. *fifth, twelfth.*  
 l-th. *health, stealth, wealth, filth, tilth, spilt.*  
 m-th. *warmth.*  
 n-th. *month, Corinth.*  
 ng-th. *length, strength.*  
 p-th. *depth.*  
 r-th. *hearth, birth, north, fourth.*  
 s-th. *sirth (x=ks).*  
 th-m. *rhythm, logarithm.*  
 th-r. *thrash, threat, three, through, thrall.*  
 th-s. *earths, births, sabbaths.*  
 th-w. *thwack, thwart.*

### 12. Consonantal combinations of DH:—

dh-d. *bathed, breathed, loathed, soothed.*  
 dh-n. *heathen.*  
 dh-z. *baths, bathes, tithes.*

### 13. Consonantal combinations of SH:—

k-sh. *luxury (x=k-sh), fiction.*  
 r-sh. *harsh, marsh.*  
 t-sh. *march (ch=tsh), each, church, match.*  
 sh-r. *shrank, shrew, shrine, shrove, shrub.*  
 sh-t. *lashed, pushed, wished, washed.*

### 14. Consonantal combinations of ZH (= j-e, French):—

d-zh. *gem (g=d-zh), age, ridge, budge.*  
 zh-d. *changed (ged=d-zh-d), edged, lodged.*

## 15. Consonantal combinations of NG:—

ng-d. *wronged, twanged, harangued.*  
 ng-k. *ink, sink, thank, monk.*  
 ng-s. *amongst, sing'st.*  
 ng-z. *kings, rings, wings, tongues.*  
 ng-th. *length, strength.*

## 16. Consonantal combinations of L:—

b-l. *blade, bleat, blow, blew, blithe, able*  
 d-l. *lndle, needle, idle, muddle.*  
 f-l. *flame, fleet, float, stout, flock.*  
 g-l. *glade, glass, glen, glebe, gloss, eagle.*  
 k-l. *claim, clime, cling, treacle.*  
 p-l. *plain, please, ply, plume, temple.*  
 r-l. *marl, girl, pearl, churl, whirl.*  
 s-l. *slave, slant, slow, slight, slender.*  
 t-l. *title, gentle, turtle.*  
 v-l. *evil, devil, shrivel, drive!, shovel.*  
 z-l. *hazel, dazzle, weasel.*  
 l-b. *alb, bulb.*  
 l-d. *build, gild, bold, told, mould.*  
 l-f. *elf, delf, pelf, self, gulf, wolf.*  
 l-k. *elk, silk, bulk, sculk.*  
 l-m. *elm, helm, whelm, realm, film.*  
 l-n. *stolen, fallen, swollen.*  
 l-p. *scalp, he'p, whelp, pulp, gulp.*  
 l-s. *else, false, pulse.*  
 l-t. *malt, melt, spilt, bolt.*  
 l-th. *filth, wealth, stealth.*  
 l-v. *solve, revolve, shelves, delve.*  
 l-z. *whales, whites.*

## 17. Consonantal combinations of M:—

l-m. *elm, helm, whelm, realm, film.*  
 r-m. *arm, swarm, term, firm, form.*  
 s-m. *smack, small, smell, smile, smoke.*  
 th-m. *rhythm, logarithm.*  
 z-m. *chasm, prism, schism, sophism, egotism.*  
 m-b. *accumb, succumb.*  
 m-d. *blamed, condemned, armed, stormed.*  
 m-p. *camp, stamp, hemp, imp, shrimp, plump.*  
 m-t. *dreamt, tempt.*  
 m-th. *warmth.*  
 m-z. *palms, seems, swarms, gums, toms.*



## 18. Consonantal combinations of N:—

- d-n. *golden, garden, burden.*
- dh-n. *heathen.*
- f-n. *often, stiffen, soften.*
- k-n. *broken, taken, bacon, beacon.*
- l-n. *stolen, fallen, swollen.*
- p-n. *shapen, ripen.*
- r-n. *barn, fern, learn, stern.*
- s-n. *snake, snap, sneak, snipe, basin.*
- t-n. *fatten, kitten.*
- v-n. *even, woven.*
- z-n. *frozen, crimson, reason.*
- n-d. *and, end, find, bond, bound.*
- n-s. *dance, pence, sense, prince, dunce.*
- n-t. *ant, nunt, sent, lint, hunt.*
- n-th. *month.*
- n-z. *guns, banns, stones.*

## 19. Consonantal combinations of R (trilled):—

- b-r. *bramble, bread, bride, broom, brown.*
- d-r. *dray, dream, drive, droop, drop.*
- f-r. *fray, phrase, free, fright, frown.*
- g-r. *grape, grieve, gripe, grope, group.*
- k-r. *crane, creek, crime, chronic.*
- p-r. *pray, reprieve, pry, prone, prove.*
- sh-r. *shrank, shred, shrill, shrub.*
- t-r. *tray, tree, try, trout, strength.*
- th-r. *three, thrice, throw, through, thrust.*

## 20. Consonantal combinations of R (smooth):—

- r-b. *garb, verb, orb, curb, superb.*
- r-d. *bard, herd, absurd, smeared.*
- r-f. *scarf, dwarf, wharf, scurf, turf.*
- r-k. *ark, mark, fork, work.*
- r-l. *gnarl, girl, whirl, furl, pearl.*
- r-m. *arm, firm, form, worm, swarm.*
- r-n. *learn, stern, fern, born, government.*
- r-p. *harp, sharp, warp, chirp, usurp.*
- r-s. *horse, verse, worse, purse, course.*
- r-sh. *harsh, marsh.*
- r-t. *art, thwart, filbert, skirt, short.*
- r-th. *hearth, mirth, dearth, worth.*
- r-v. *carve, swerve, reserve, preserve.*
- r-z. *hers, ears, years, furze, elders.*

## 21. Consonantal combinations of H:—

*h-w.* *whale, wharf, wheat, wheel, wheeze, whelm, whelp, while, whim, whine, whip, whirl, whisper, white.*

## 22. Combinations of W:—

*b-u.* *buoy, buoyant.*

*d-w.* *dwarf, dwell, dwindle.*

*h-w.* *which, wheeze, whether.*

*k-w.* *quake, queen, quill, quorum.*

*s-w.* *swan, sweet, swoon, swindle.*

*t-w.* *twain, twin, tweezers, twelve, twice.*

*th-w.* *thwack, thwart.*

## 23. WH:—

*wh* is regularly sounded *h-w*. For examples see under H (21).

## 24. Combinations of Y:—

It is asserted by some orthoepists that *y* consonant is the regular initial sound of the vowel *u* as heard in *unit* (which they therefore represent by *yoo*); and in accordance with this view we might have increased the foregoing lists by giving instances where consonantal sounds are prefixed to *u*, as in *duke* (*d-yook*), *suit* (*s-yoot*). But it seems to us, as we have before said (§ 14), that this sound (<sup>15</sup>*u*) results from a rapid union of <sup>6</sup>*ee* (or of its cognate shut sound <sup>10</sup>*i-ll*) into <sup>12</sup>*oo*, and is vocal from its very outset. We shall, therefore, consider *y* as entering into syllabic combination only with vowels, and as requiring no further exemplification in this place, for though the sound *y* is heard distinctly in such words as *William* (*Will-yam*), *companion* (*compan-yon*), the consonantal sounds *l-y* and *n-y* divide into separate syllables.

## No. V.

## EXERCISE ON HIATUS.

A-orta, a-erial, hi-atus, i-ota, o-asis, re-al, ide-al, ge-ography, zo-ology, re-act, re-enact, re-inforce, re-unite, claw-ing, draw-ing, gnaw-ing, paw-ing, thaw-ing, saw-ing.

The ear, the apple, the arbour, *high* and low, *new* odes, *two* ears, *two* hours, no oaths, I have no idea of it, the attribute to *awe* and majesty, I saw an eagle, Victoria our queen, Sarah Ann, *high* altar, sea eels, row egg, wee earwigs, free ease, three eagles, the c-olian lyre, brow ague, papa asks, China asters, opera arrangements, Aurora opens, go on, due union, how awful, I saw all.

## No. VI.

## EXERCISES ON REDUPLICATED CONSONANTS.

## 1. P-P.

*hop-poles, sharp point, limp paper, ripe pear, deep ponds, steep place, plump partridge, grasp principles, steep precipices, stop payment, keep peace, soup plates, sharp pain, cheap price, landscape painter, ship pilot, friendship prevailed.*

## 2. B-B.

*herb broth, superb beauty, the babe bawls, rub boots, herb bushes, curb brutes, disturb bigotry, crab baskets, jib boom, rob birds' nests, club bearer, cub bear, cube base, imbibe brandy, Queen Mab brings dreams.*

## 3. T-T.

*fit time, trite truths, rat trap, vehement temper, hot tea, distinct traces, fruit trees, soft tufts, soft tendrils, contrite tears, quiet times, abstract truth, correct time, hypocrite tears, exact transcript, faint twilight, serpent tongue, midnight terror, incessant toil, prompt trick, fraudulent temptation, secret treason, apt teacher, degenerate times, quite tight, tit-tat, sweet thyme, merriment tires, transient tints, strict tenets, vast treasures, late traveller, russet tresses.*

## 4. D-D.

*good day, mad dog, horrid din, second division, defined distinctness, dappled dawn, shrewd dame, household drudge, muffled drums, upside down, cold dews, loud derision, drugged draught, dreaded doom, detested deed, outdared dastard, wild deer, intrepid daring, bigoted dotards, disturbed dreams, kneaded dough, muzzled dogs, puzzled dunces, threatened destruction, sequestered dales, wild delight, avoid deceit, embroidered dress, barbed dart, sheltered deep, unsounded depths, interdicted diet, bowed down, found drowned, pride died, hallowed dirge.*

## 5. K-K.

*book-case, dark chasm, black cake, thick cloth, sleek content, public care, quick quadrille, gothic cathedral, picturesque costumes, heroic conduct, grotesque caricature, domestic comfort, click clack, rustic cot, brick kiln, monastic cloisters, bleak country, eccentric character, frank countenance, take care, sack cloth, black cloud.*

## 6. G-G.

*big girl, snug gig, vague guesses, fig groves, nutmeg graters, zigzag glen, beg gifts, the pig grunts, the frog grows, the dog growls.*

## 7. F-F.

*deaf folly, rough force, bluff fellow, tough food, stiff finger, brier fortune, grief falters, enough familiarity, chafe fastidiousness, safe ferry, life fleets, safe foundations, leaf fibre, chief foe, whiff fumes, the skiff floats, scoff folly.*

## 8. V-V.

*extensive views, native vales, plaintive voice, active vigilance, decisive victory, brave rotary, pensive virgin, impulsive nerve, fugitive verse, submissive vassal, drive vehicles.*

## 9. S-S.

*injurious slanders, harmonious sounds, fierce strife, devious steps, dense smoke, false sign, base soldiers, venomous snakes, monstrous strength, boundless space, zealous sects, copious source, mutinous citizens, abstruse studies, pumice stone, quince seeds, luscious sweets, adverse circumstances, tempestuous seas, glorious sunrise, blameless silence, cease censorious speeches, scentless spices, sleepless sorrow, pathless steeps, delicious scent, senseless schemes, ceaseless streams, pious saint, reckless sinners, precious stone, populous cities, tremulous sighs, heterogeneous sentences, beasts' skins, viperous slander, close scrutiny, vigorous strokes, hopeless struggle.*

## 10. Z-Z.

*his zeal, despise zanies, summer's zephyrs.*

## 11. TH-TU.

*warmth thaws, overgrowth thwarts, truth thrives, fifth thrust, sixth theme.*

## 12. DII-DII.

*soothe them, with thee, sheathe thy dagger.*

## 13. SHI-SH.

*fresh sugar, rash surety, peevish shrew, hush shrewish shrieks, sheepish shrugs, harsh shingle, fish shoals, fresh shrimps, garish shows, foolish shepherd, childish shyness, dwarfish shape, selfish shelter, brutish shouts, Irish shamrock, church shrine.*

## 14. ZH-ZH.

huge giraffe.

## 15. NG-G.

There can be no meetings of *ng* and *ng*. The practice of the *ana. ng* succeeded by its cognate sounds *g* and *h*, will, however, be found useful in removing a very common habit of substituting *n* for *ng*.

singing girls, dying gladiator, surpassing glory, glittering gewgaws, straggling growth, growing greed, echoing glen, clustering grapes, rising ground, yawning gulf.

## 16. NG-K.

corroding cares, lowing kine, deafening clamours, struggling crowd, stirring call, exciting contest.

## 17. L-L.

lingual letters, vernal lilies, loyal life, filial love, rural landscape, pale look, playful lambs, mutual league, tall lad, small lock, shrill laughter, celestial light, autumnal leaves, cool nymph, disdainful look, vital lamp, equinoctial line, regal lustre, frail life, steel lance, total lull, careful labour, fickle ladies, moral lessons.

## 18. M-M.

prime minister, calm morn, dumb man, dumb mouths, toilsome march, firm measures, esteem modesty, roam meadows, warm month, infirm man, grim monk, extreme marvel, solemn moments.

## 19. N-N.

mean-ness, mountain nymph, profaneness, human knowledge, pea knife, foreign nations, boon nature, broken knees, common noun, lessen knavery, iron nail, worn net, stern need, green knoll, fine night, benign knight, even now, serene night, forlorn nun.

## 20. R-R.

sore remedy, bare recollection, poor rhymes, fore-runner, fair reply, briar roses, clear river, silver ring, obscure rumour, mere romance, fair rival.

## 21. H-H.

There can be no meetings of the pure aspirate *h*.

## 22. W-W.

*hollow wind, slow walk, new wood, bow window, no wonder, blue waves,  
shallow water, few words, due west.*

## 23. WH-WH.

*There are no meetings of wh.*

## 24. Y-Y.

*angry yeoman, ready youths, speedy yacht, lazy yawns, baby yells,  
fancy yields.*

## No. VII.

## EXERCISE ON ALLIED CONSONANTS.

## 1. P-B.

*scrap book, hip bath, weep bitterly, top boy, limp bulb, ship builder,  
grape bunches, escape brawls, hope betrayed, wasp bites, deep below,  
cup bearer.*

## 2. B-P.

*job piece, robe priests, curb power, daub pictures, scrub paint.*

## 3. T-D.

*wet day, next door, fat deer, great danger, constant duty, imminent  
danger, great joy (j=dzh), soft dew, swift death, smallest dwarfs, infi-  
nite despair, soft dalliance, strict discipline, valiant deeds, prompt deci-  
sion, vanished days, unchecked desire, omnipotent decree, swift destruc-  
tion, negligent delay.*

## 4. D-T.

*red tape, field tent, old town, sad torment, ivy-mantled tower, hard  
tasks, perjured traitors, dread trident, wild thyme, disciplined troops,  
kindred tribes, tufted trees, household toil, greenwood tree, glad tidings,  
loud trumpet, hard times, edged tools, candid truth, rude tradition,  
guarded tent, shaded tint, measured tread, hoarded treasure, sacred  
ties.*

## 5. K-G.

*dark glen, silk gowns, quick glance, fantastic garlands, heroic games,  
prophetic greeting, despotic government, thick gloom, terrific sales, frolic*

# EXERCISE ON ALLIED CONSONANTS.

131

*glee, mock glee, classic garb, oak groves, public games, back-ground, war-like guise, hectic glow, chalk ground, gothic gable.*

## 6. G-K.

*big coat, egg cup, dog kennel, snug kitchen.*

## 7. F-V.

*delf vessel, brief view, chief valour, rough vigour, gruff voice, safe voyage.*

## 8. V-F.

*live fish, relative force, creative fancy, excessive frost, deceptive flattery, festive festoons, vindictive feelings, creative fancy, native fields, grave philosophers, destructive fury, five fourths, five fingers, have faith, love friends, leave folly, excessive fondness.*

## 9. S-Z.

*its zest, monstrous zebra, senseless zany, curious zealots, pious zeal, delicious zephyr.*

## 10. Z-S.

*wise senators, 'tis so, his sin, breathes softly, voices sweet, to please sisters seems sweet, seize slaves, always so, bronze statues.*

## 11. TH-DH.

*both those, He seeth thee.*

## 12. DH-TH.

*to breathe through, wreath the thistles.*

## ZH-SH.

*large (ge = d-zh) shoes, strange shows, savage shouts, judge sharply.*

N.B.—Though these examples are given as an excellent means of training the organs of voice, it must be borne in mind that the best speakers would avoid many of the above combinations of sounds, as being too difficult for natural and fluent utterance.

## No. VIII.

CLASSIFIED PASSAGES FOR PRACTICE ON MODULATION,  
ENERGY, AND RATE.

THE following passages are classified in accordance with their dominant characteristic. In the greater number, one passion is conspicuous, but occasionally transitions to other moods occur, and in these the student must not neglect his opportunities for displaying discrimination and taste.

## ADORATION.

1. *Morning Hymn in Paradise.*

These are thy glorious works, Parent of good,  
Almighty ! Thine this universal frame,  
Thus wondrous fair ; Thyself how wondrous then !  
Unspeakable, who sitt'st above these heavens  
To us invisible, or dimly seen  
In these thy lowest works ; yet these declare  
Thy goodness beyond thought, and power divine.  
Speak, ye who best can tell, ye sons of light,  
Angels ; for ye behold him, and with songs  
And choral symphonies, day without night,  
Circle his throne rejoicing ; ye in Heaven,  
On Earth join all ye Creatures to extol  
Him first, him last, him midst, and without end.  
Fairest of Stars, last in the train of night,  
If better thou belong not to the dawn,  
Sure pledge of day, that crown'st the smiling morn  
With thy bright circlet, praise him in thy sphere,  
While day arises, that sweet hour of prime.  
Thou Sun, of this great world both eye and soul,  
Acknowledge him thy greater ; sound his praise  
In thy eternal course, both when thou climb'st,  
And when high noon hast gain'd, and when thou fall'st.  
Moon, that now meet'st the orient sun, now fly'st  
With the fix'd Stars, fix'd in their orb that flies ;



And ye five other wandering Fires, that move  
In mystic dance not without song, resound  
His praise who out of darkness call'd up light.  
Air, and ye Elements, the eldest birth  
Of Nature's womb, that in quaternion run  
Perpetual circle, multi-form ; and mix  
And nourish all things ; let your ceaseless change  
Vary to our Great Maker still new praise.  
Ye Mists and Exhalations that now rise  
From hill or steaming lake, dusky or gray,  
Till the sun paint your fleecy skirts with gold,  
In honour to the world's Great Author rise ;  
Whether to deck with clouds the uncolour'd sky,  
Or wet the thirsty earth with falling showers,  
Rising or falling still advance his praise.  
His praise, ye Winds, that from four quarters blow,  
Breathe soft or loud ; and wave your tops, ye Pines,  
With every plant, in sign of worship wave.  
Fountains, and ye that warble, as ye flow,  
Melodious murmurs, warbling tune his praise.  
Join voices, all ye living Souls : Ye Birds,  
That singing up to Heaven-gate ascend,  
Bear on your wings and in your notes his praise.  
Ye that in waters glide, and ye that walk  
The earth, and stately tread, or lowly creep ;  
Witness if I be silent, morn or even,  
To hill, or valley, fountain, or fresh shade,  
Made vocal by my song, and taught his praise.  
Hail, Universal Lord, be bounteous still  
To give us only good ; and, if the night  
Have gather'd aught of evil, or conceal'd,  
Disperse it, as now light dispels the dark !

*Paradise Lost, v*

*2. Hymn before Sunrise in the Vale of Chamouni.*

Hast thou a charm to stay the morning-star  
In his steep course ? So long he seems to pause  
On thy bald awful head, O sovran Blanc !

The Arve and Arveiron at thy base  
 Rave ceaselessly ; but thou, most awful form !  
 Riseest from forth thy silent sea of pines,  
 How silently ! Around thee and above  
 Deep is the air, and dark, substantial, black,  
 An ebon mass ; methinks thou piercest it,  
 As with a wedge ! But when I look again,  
 It is thine own calm home, thy crystal shrine,  
 Thy habitation from eternity !  
 O dread and silent mount ! I gazed upon thee,  
 Till thou, still present to the bodily sense,  
 Did'st vanish from my thought ; entranced in prayer,  
 I worshipp'd the Invisible alone.

Yet, like some sweet beguiling melody,  
 So sweet, we know not we are listening to it,  
 Thou, the meanwhile, wast blending with my thought,  
 Yea, with my life, and life's own secret joy ;  
 Till the dilating soul, enrapt, transfused,  
 Into the mighty vision passing—there,  
 As in her natural form, swell'd vast to heaven.

Awake, my soul ! not only passive praise  
 Thou owest ! not alone these swelling tears,  
 Mute thanks and secret ecstasy ! Awake,  
 Voice of sweet song ! Awake, my heart, awake !  
 Green vales and icy cliffs, all join my hymn.

Thou first and chief, sole Sovran of the Vale !  
 Oh struggling with the darkness all the night,  
 And visited all night by troops of stars,  
 Or when they climb the sky or when they sink ;  
 Companion of the morning-star at dawn,  
 Thyself earth's ROSY STAR, and of the dawn  
 Co-herald ! wake, oh wake, and utter praise !  
 Who sank thy sunless pillars deep in earth ?  
 Who fill'd thy countenance with rosy light ?

And you, ye five wild torrents fiercely glad !  
 Who called you forth from night and utter death,  
 From dark and icy caverns called you forth,  
 Down those precipitous, black, jagged rocks,

For ever shatter'd, and the same for ever?  
Who gave you your invulnerable life,  
Your strength, your speed, your fury, and your joy,  
Unceasing thunder, and eternal foam?  
And who commanded (and the silence came)  
Here let the billows stiffen and have rest?

Ye ice-falls! ye that from the mountain's brow  
Adown enormous ravines slope amain—  
Torrents, methinks, that heard a mighty voice,  
And stopp'd at once amid their maddest plunge!  
Motionless torrents! silent cataracts!  
Who made you glorious as the gates of heaven  
Beneath the keen full moon? Who bade the sun  
Clothe you with rainbows? Who, with living flowers  
Of loveliest blue, spread garlands at your feet?  
God! let the torrents, like a shout of nations,  
Answer! and let the ice-plains echo, God!  
God! sing, ye meadow-streams with gladsome voice!  
Ye pine-groves, with your soft and soul-like sounds!  
And they too have a voice, yon piles of snow,  
And in their perilous fall shall thunder, God!

Ye living flowers that skirt the eternal frost!  
Ye wild goats sporting round the eagle's nest!  
Ye eagles, playmates of the mountain storm!  
Ye lightnings, the dread arrows of the clouds!  
Ye signs and wonders of the element!  
Utter forth God, and fill the hills with praise!

Thou too, hoar Mount! with thy sky-pointing peaks,  
Oft from whose feet the avalanche, unheard,  
Shoots downward, glittering through the pure serene,  
Into the depth of clouds that veil thy breast—  
Thou too, again, stupendous mountain! thou,  
That as I raise my head, awhile bow'd low  
In adoration, upward from thy base  
Slow-travelling with dim eyes suffused with tears,  
Solemnly seemest, like a vapoury cloud,  
To rise before me—rise, oh ever rise,  
Rise like a cloud of incense from the earth!  
Thou kingly spirit throned among the hills,

Thou dread ambassador from earth to heaven,  
Great hierarch ! tell thou the silent sky,  
And tell the stars, and tell yon rising sun,  
Earth, with her thousand voices, praises God.

COLERIDGE.

#### ANGER.

##### 3. *Satan's Encounter of Death at the gates of Hell.*

' Whence, and what art thou, execrable Shape,  
That dar'st, though grim and terrible, advance  
Thy miscreated front athwart my way  
To yonder gates ? Through them I mean to pass,  
That be assured, without leave asked of thee.  
Retire ; or taste thy folly, and learn by proof,  
Hell-born, not to contend with Spirits of Heaven.'

To whom the Goblin, full of wrath, replied :—  
' Art thou that Traitor-Angel, art thou he,  
Who first broke peace in Heaven and faith, till then  
Unbroken, and in proud rebellious arms  
Drew after him the third part of Heaven's sons,  
Conjured against the Highest—for which both thou  
And they, outcast from God, are here condemned  
To waste eternal days in woe and pain ?  
And reckon'st thou thyself with Spirits of Heaven,  
Hell-doomed, and breath'st defiance here and scorn,  
Where I reign king, and to enrage thee more,  
Thy king and lord ? Back to thy punishment,  
False fugitive ; and to thy speed add wings,  
Lest with a whip of scorpions I pursue  
Thy lingering, or with one stroke of this dart  
Strange horror seize thee, and pangs unfelt before.'

*Paradise Lost*, ii.

#### AWE.

##### 4. *Hamlet on seeing the Ghost of his Father.*

Angels and ministers of grace defend us !  
Be thou a spirit of health or goblin damn'd,  
Bring with thee airs from heaven or blasts from hell,  
Be thy intents wicked or charitable,

Thou comest in such a questionable shape  
 That I will speak to thee : I'll call thee Hamlet,  
 King, father, royal Dane : O, answer me !  
 Let me not burst in ignorance ; but tell  
 Why thy canonized bones, hearsed in death,  
 Have burst their cerements ; why the sepulchre,  
 Wherein we saw thee quietly inurn'd,  
 Hath oped his ponderous and marble jaws,  
 To cast thee up again. What may this mean,  
 That thou, dead corse, again in complete steel  
 Revisit'st thus the glimpses of the moon,  
 Making night hideous : and we fools of nature,  
 So horridly to shake our disposition  
 With thoughts beyond the reaches of our souls ?  
 Say, why is this ? wherefore ? what should we do ?

*Hamlet, i. 4.*

#### CERTAINTY.

##### 5. *Confidence of Success in Combat.*

O, let no noble eye profane a tear  
 For me, if I be gored with Mowbray's spear :  
 As confident as is the falcon's flight  
 Against a bird, do I with Mowbray fight.  
 My loving lord, I take my leave of you ;  
 Of you, my noble cousin, Lord Anmerle ;  
 Not sick, although I have to do with death,  
 But lusty, young, and cheerly drawing breath.  
 Lo, as at English feasts, so I regret  
 The daintiest last, to make the end most sweet :  
 O thou, the earthly author of my blood,  
 Whose youthful spirit, in me regenerate,  
 Doth with a twofold vigour lift me up  
 To reach at victory above my head,  
 Add proof unto mine armour with thy prayers ;  
 And with thy blessings steel my lance's point,  
 That it may enter Mowbray's waxen coat,  
 And furbish new the name of John a Gaunt,  
 Even in the lusty haviour of his son.

*Richard II. i. 3.*

## CONTEMPT.

6. *Speech of Coriolanus to the Mob.*

You common cry of curs ! whose breath I hate  
 As reek o' the rotten fens, whose loves I prize  
 As the dead carcasses of unburied men  
 That do corrupt my air, I banish you ;  
 And here remain with your uncertainty !  
 Let every feeble rumour shake your hearts !  
 Your enemies, with nodding of their plumes,  
 Fan you into despair ! Have the power still  
 To banish your defenders ; till at length  
 Your ignorance, which finds not till it feels,  
 Making not reservation of yourselves,  
 Still your own foes, deliver you as most  
 Abated captives to some nation  
 That won you without blows ! Despising,  
 For you, the city, thus I turn my back ;  
 There is a world elsewhere.—*Coriolanus*, iii. 3.

## DEJECTION.

7. *On Sleep.*

How many thousand of my poorest subjects  
 Are at this hour asleep ! O sleep, O gentle sleep,  
 Nature's soft nurse, how have I frightened thee,  
 That thou no more wilt weigh my eyelids down  
 And steep my senses in forgetfulness ?  
 Why rather, sleep, liest thou in smoky cribs,  
 Upon uneasy pallets stretching thee  
 And hush'd with buzzing night-flies to thy slumber,  
 Than in the perfumed chambers of the great,  
 Under the canopies of costly state,  
 And lull'd with sound of sweetest melody ?  
 O thou dull god, why liest thou with the vile  
 In loathsome beds, and leavest the kingly couch  
 A watch-case or a common 'larum bell ?  
 Wilt thou upon the high and giddy mast  
 Seal up the ship-boy's eyes, and rock his brains

In cradle of the rude imperious surge,  
And in the visitation of the winds,  
Who take the ruffian billows by the top,  
Curling their monstrous heads and hanging them  
With deafening clamour in the slippery clouds,  
That, with the hurly, death itself awakes?  
Canst thou, O partial sleep, give thy repose  
To the wet sea-boy in an hour so rude,  
And in the calmest and most stillest night,  
With all appliances and means to boot,  
Deny it to a king? Then happy low, lie down!  
Uneasy lies the head that wears a crown.

2 *Henry IV.* iii. 1.

DELIBERATION.

8. *Cato's Soliloquy on the Immortality of the Soul.*

It must be so—Plato, thou reason'st well,  
Else whence this pleasing hope, this fond desire,  
This longing after immortality?  
Or whence this secret dread and inward horror  
Of falling into nought? Why shrinks the soul  
Back on herself and startles at destruction?  
—'Tis the Divinity that stirs within us;  
'Tis heaven itself that points out an hereafter,  
And intimates Eternity to man.  
Eternity!—thou pleasing—dreadful thought!  
Through what variety of untried being—  
Through what new scenes and changes must we pass!  
The wide, th' unbounded prospect lies before me;  
But shadows, clouds, and darkness rest upon it.  
Here will I hold:—If there's a Power above us,  
(And that there is all nature cries aloud  
Through all her works), he must delight in Virtue;  
And that which he delights in must be happy;  
But—when?—or where?—*This* world was made for Cæsar.  
I'm weary of conjectures:—*This* must end them.

[*Laying his hand on his sword.*]

Thus I am doubly armed; my death and life,  
My bane and antidote are both before me.  
This in a moment brings me to an end,

But this informs me I shall never die.  
 The soul, secured in her existence, smiles  
 At the drawn dagger, and defies its point.  
 The stars shall fade away, the sun himself  
 Grow dim with age, and nature sink in years;  
 But thou shalt flourish in immortal youth,  
 Unhurt amid the war of elements,  
 The wreck of matter and the crush of worlds.—ADDISON

## DESCRIPTION OF STILL-LIFE.

9. *The Garden of Eden.*

So on he fares, and to the border comes  
 Of Eden, where delicious Paradise,  
 Now nearer, crowns with her enclosure green,  
 As with a rural mound, the champaign head  
 Of a steep wilderness, whose hairy sides  
 With thicket overgrown, grotesque and wild,  
 Access denied; and overhead up grew  
 Insuperable highth of loftiest shade,  
 Cedar, and pine, and fir, and branching palm,  
 A sylvan scene; and, as the ranks ascend  
 Shade above shade, a woody theatre  
 Of stateliest view. Yet higher than their tops  
 The verdurous wall of Paradise up sprung:  
 Which to our general sire gave prospect large  
 Into his nether empire neighbouring round.  
 And higher than that wall a circling row  
 Of goodliest trees, loaden with fairest fruit,  
 Blossoms and fruits at once of golden hue,  
 Appear'd, with gay enamell'd colours mixed:  
 On which the sun more glad impress'd his beams  
 Than in fair evening cloud, or humid bow,  
 When God hath shower'd the earth; so lovely seem'd  
 That landscape.—*Paradise Lost*, iv.

## DESPAIR

10. *Richard III. on awaking from a Frightful Dream.*

Give me another horse: bind up my wounds.  
 Have mercy, Heaven!—Soft! I did but dream.



O coward conscience, how dost thou afflict me :  
 The lights burn blue. It is now dead midnight.  
 Cold fearful drops stand on my trembling flesh.  
 What do I fear ? myself ? there's none else by :  
 Richard loves Richard ; that is, I am I.  
 Is there a murderer here ? No. Yes, I am :  
 Then fly. What, from myself ? Great reason why :  
 Lest I revenge. What, myself upon myself ?  
 Alack, I love myself. Wherefore ? for any good  
 That I myself have done unto myself ?  
 O, no ! alas, I rather hate myself  
 For hateful deeds committed by myself !  
 I am a villain ; yet I lie, I am not.  
 Fool, of thyself speak well : fool, do not flatter.  
 My conscience hath a thousand several tongues,  
 And every tongue brings in a several tale,  
 And every tale condemns me for a villain.  
 Perjury, perjury, in the high'st degree ;  
 Murder, stern murder, in the direst degree ;  
 All several sins, all used in each degree,  
 Throng to the bar, crying all, Guilty ! guilty !  
 I shall despair. There is no creature loves me ;  
 And if I die, no soul shall pity me :  
 Nay, wherefore should they, since that I myself  
 Find in myself no pity to myself ?  
 Methought the souls of all that I had murder'd  
 Came to my tent ; and every one did threat  
 To-morrow's vengeance on the head of Richard.

*Richard III. v. 3.*

# 11. *Satan's Address to the Sun.*

Note that the expression of despair begins with the exclamation,  
 'Me miserable !'

O thou that, with surpassing glory crown'd,  
 Look'st from thy sole dominion like the god  
 Of this new world ; at whose sight all the stars  
 Hide their diminished heads ; to thee I call,  
 But with no friendly voice, and add thy name,  
 O Sun ! to tell thee how I hate thy beams,

That bring to my remembrance from what state  
I fell, how glorious once above thy sphere;  
Till pride and worse ambition threw me down  
Warring in Heaven against Heaven's matchless King.  
Ah ! wherefore ? he deserved no such return  
From me, whom he created what I was  
In that bright eminence, and with his good  
Upbraided none ; nor was his service hard.  
What could be less than to afford him praise,  
The easiest recompense, and pay him thanks,  
How due ! yet all his good prov'd ill in me,  
And wrought but malice ; lifted up so high  
I sdeined subjection, and thought one step higher  
Would set me highest, and in a moment quit  
The debt immense of endless gratitude,  
So burdensome still paying, still to owe,  
Forgetful what from him I still received,  
And understood not that a grateful mind  
By owing owes not, but still pays, at once  
Indebted and discharged ; what burden then ?  
O had his powerful destiny ordain'd  
Me some inferiour Angel, I had stood  
Then happy ; no unbounded hope had raised  
Ambition ! Yet why not ? some other Power  
As great might have aspir'd, and me, though mean,  
Drawn to his part ; but other Powers as great  
Fell not, but stand unshaken, from within  
Or from without, to all temptations arm'd.  
Had'st thou the same free will and power to stand ?  
Thou hadst : whom hast thou, then, or what to accuse,  
But Heaven's free love dealt equally to all ?  
Be then his love accurs'd, since love or hate,  
To me alike, it deals eternal woe.  
Nay, curs'd be thou ; since against his thy will  
Chose freely what it now so justly rues.  
Me miserable ! which way shall I fly  
Infinite wrath and infinite despair ?  
Which way I fly is Hell ; myself am Hell ;  
And, in the lowest deep, a lower deep  
Still threatening to devour me opens wide,

To which the Hell I suffer seems a Heaven  
O, then, at last relent ! Is there no place  
Left for repentance, none for pardon left ?  
None left but by submission ; and that word  
Disdain forbids me, and my dread of shame  
Among the Spirits beneath, whom I seduced  
With other promises and other vaunts  
Than to submit, boasting I could subdue  
The Omnipotent. Ay me ! they little know  
How dearly I abide that boast so vain,  
Under what torments inwardly I groan.  
While they adore me on the throne of Hell,  
With diadem and sceptre high advanced,  
The lower still I fall, only supreme  
In misery : such joy ambition finds !  
But say I could repent, and could obtain,  
By act of grace, my former state ; how soon  
Would highth recal high thoughts, how soon unsay  
What feigned submission swore ! Ease would recant  
Vows made in pain, as violent and void  
(For never can true reconciliation grow  
Where wounds of deadly hate have pierced so deep) ;  
Which would but lead me to a worse relapse  
And heavier fall : so should I purchase dear  
Short intermission, bought with double smart.  
This knows my Punisher ; therefore as far  
From granting he, as I from begging, peace.  
All hope excluded thus, behold, instead  
Of us, outcast, exiled, his new delight,  
Mankind, created, and for him this World !  
So farewell, hope, and, with hope, farewell fear,  
Farewell remorse ! All good to me is lost ;  
Evil, be thou my Good ; by thee at least  
Divided empire with Heaven's King I hold,  
By thee, and more than half perhaps will reign ;  
As Man ere long, and this new World, shall know.

*Paradise Lost, iv.*

## DIGNITY.

12. *Coriolanus on meeting Aufidius.*

My name is Caius Marcius, who hath done  
To thee particularly and to all the Volsces  
Great hurt and mischief ; thereto witness may  
My surname, Coriolanus : the painful service,  
The extreme dangers and the drops of blood  
Shed for my thankless country are requited  
But with that surname ; a good memory,  
And witness of the malice and displeasure  
Which thou should'st bear me ; only that name remains ;  
The cruelty and envy of the people,  
Permitted by our dastard nobles, who  
Have all forsook me, hath devour'd the rest ;  
And suffer'd me by the voice of slaves to be  
Whoop'd out of Rome. Now this extremity  
Hath brought me to thy hearth ; not out of hope—  
Mistake me not—to save my life, for if  
I had fear'd death, of all the men i' the world  
I would have voided thee, but in mere spite,  
To be full quit of those my banishers,  
Stand I before thee here. Then if thou hast  
A heart of wreak in thee, that will revenge  
Thine own particular wrongs and stop those maims  
Of shame seen through thy country, speed thee straight,  
And make my misery serve thy turn : so use it  
That my revengeful services may prove  
As benefits to thee, for I will fight  
Against my canker'd country with the spleen  
Of all the under fiends. But if so be  
Thou darest not this and that to prove more fortunes  
Thou'rt tired, then, in a word, I also am  
Longer to live most weary, and present  
My throat to thee and to thy ancient malice ;  
Which not to cut would show thee but a fool,  
Since I have ever follow'd thee with hate,  
Drawn tuns of blood out of thy country's breast,  
And cannot live but to thy shame, unless  
It be to do thee service.—*Coriolanus*, iv. 5.

## DOUBT.

13. *Soliloquy on Death.*

To be, or not to be : that is the question :  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them ? To die : to sleep ;  
No more ; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wish'd. To die, to sleep ;  
To sleep : perchance to dream : ay, there's the rub ;  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil,  
Must give us pause : there's the respect  
That makes calamity of so long life ;  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin ? who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveller returns, puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of ?  
Thus conscience does make cowards of us all ;  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pith and moment  
With this regard their currents turn awry,  
And lose the name of action.— *Hamlet*, iii. 1

## ECSTASY.

14. *The Dying Christian to his Soul.*

Vital spark of heavenly flame !  
 Quit, oh quit, this mortal frame !  
 Trembling, hoping, lingering, flying—  
 Oh the pain, the bliss of dying !  
 Cease, fond Nature, cease thy strife,  
 And let me languish into life !

Hark ! they whisper ; Angels say,  
 Sister spirit, come away.  
 What is this absorbs me quite ?  
 Steals my senses, shuts my sight ?  
 Drowns my spirits, draws my breath ?  
 Tell me, my soul, can this be death ?

The world recedes ; it disappears !  
 Heaven opens on my eyes ! my ears  
 With sounds seraphic ring :  
 Lend, lend your wings ! I mount ! I fly !  
 O Grave ! where is thy Victory ?  
 O Death ! where is thy Sting ?—*Pope.*

## ENTHUSIASM.

15. *Description of the Bravery of Coriolanus.*

I shall lack voice : the deeds of Coriolanus  
 Should not be utter'd feebly. It is held  
 That valour is the chiefest virtue, and  
 Most dignifies the haver ; if it be,  
 The man I speak of cannot in the world  
 Be singly counterpoised. At sixteen years,  
 When Tarquin made a head for Rome, he fought  
 Beyond the mark of others : our then dictator,  
 Whom with all praise I point at, saw him fight,  
 When with his Amazonian chin he drove  
 The bristled lips before him : he bestrid  
 An o'er-press'd Roman and i' the consul's view

Slew three opposers : Tarquin's self he met,  
And struck him on his knee : in that day's feats,  
When he might act the woman in the scene,  
He proved best man i' the field, and for his meed  
Was brow-bound with the oak. His pupil age  
Man-enter'd thus, he waxed like a sea,  
And in the brunt of seventeen battles since  
He lurch'd all swords of the garland. For this last,  
Before and in Corioli, let me say,  
I cannot speak him home : he stopp'd the fliers ;  
And by his rare example made the coward  
Turn terror into sport : as weeds before  
A vessel under sail, so men obey'd  
And fell below his stem : his sword, death's stamp,  
Where it did mark, it took ; from face to foot  
He was a thing of blood, whose every motion  
Was timed with dying cries : alone he enter'd  
The mortal gate of the city, which he painted  
With shunless destiny ; aidless came off,  
And with a sudden re-inforcement struck  
Corioli like a planet : now all's his :  
When, by and by, the din of war gan pierce  
His ready sense ; then straight his doubled spirit  
Re-quicken'd what in flesh was fatigate,  
And to the battle came he ; where he did  
Run reeking o'er the lives of men, as if  
'Twere a perpetual spoil : and till we call'd  
Both field and city ours, he never stood  
To ease his breast with panting.—*Coriolanus*, act ii. sc. 2.

16. *Jephtha's Daughter.*

Since our Country, our God—Oh, my sire !  
Demand that thy Daughter expire ;  
Since thy triumph was bought by thy vow—  
Strike the bosom that's bared for thee now !  
And the voice of my mourning is o'er,  
And the mountains behold me no more :  
If the hand that I love lay me low,  
There cannot be pain in the blow !

And of this, oh, my Father! be sure—  
That the blood of thy child is as pure  
As the blessing I beg ere it flow,  
And the last thought that soothes me below.

Though the virgins of Salem lament,  
Be the judge and the hero unbent!  
I have won the great battle for thee,  
And my father and country are free!

When this blood of thy giving hath gush'd,  
When the voice that thou lovest is hush'd,  
Let my memory still be thy pride,  
And forget not I smiled as I died!

BYRON, *Hebrew Melodies*

#### EXECRATION.

##### 17. *Timon's Malediction on Athens.*

Let me look back upon thee. O thou wall,  
That girdlest in those wolves, dive in the earth,  
And fence not Athens!

Slaves and fools,  
Pluck the grave wrinkled senate from the bench,  
And minister in their steads!

Bankrupts, hold fast;  
Rather than render back, out with your knives,  
And cut your trusters' throats! bound servants, steal  
Large-handed robbers your grave masters are  
And pill by law.

Son of sixteen,  
Pluck the lined crutch from thy old limping sire,  
With it beat out his brains! Piety, and fear,  
Religion to the gods, peace, justice, truth,  
Domestic awe, night-rest, and neighbourhood,  
Instruction, manners, mysteries, and trades,  
Degrees, observances, customs, and laws,  
Decline to your confounding contraries,  
And let confusion live! Plagues, incident to men,  
Your potent and infectious fevers heap  
On Athens, ripe for stroke! Thou cold sciatice,



Cripple our senators, that their limbs may halt  
As lamely as their manners ! Lust and liberty  
Creep in the minds and marrows of our youth,  
That 'gainst the stream of virtue they may strive,  
And drown themselves in riot ! Itches, blains,  
Sow all the Athenian bosoms ; and their crop  
Be general leprosy ! Breath infect breath,  
That their society, as their friendship, may  
Be merely poison ! Nothing I'll bear from thee,  
But nakedness, thou detestable town !  
Take thou that too, with multiplying bands !  
Timon will to the woods ; where he shall find  
The unkindest beast more kinder than mankind.  
The gods confound—hear me, you good gods all—  
The Athenians both within and out that wall !  
And grant, as Timon grows, his hate may grow  
To the whole race of mankind, high and low !  
Amen.—*Timon of Athens*, iv. 1

## FATIGUE.

18. *Fatigue after long Travel.*

I see a man's life is a tedious one :  
I have tired myself, and for two nights together  
Have made the ground my bed. I should be sick,  
But that my resolution helps me. Milford,  
When from the mountain-top Pisanio show'd thee,  
Thou wast within a ken : O Jove ! I think  
Foundations fly the wretched ; such, I mean,  
Where they should be relieved.—*Cymbeline*, iii. 6.

## FEROCITY.

19. *Speech of Moloch.*

My sentence is for open war. Of wiles,  
More unexpert, I boast not : them let those  
Contrive who need, or when they need ; not now.  
For, while they sit contriving, shall the rest—

Millions that stand in arms, and longing wait  
The signal to ascend—sit lingering here,  
Heaven's fugitives, and for their dwelling-place  
Accept this dark opprobrious den of shame,  
The prison of His tyranny who reigns  
By our delay? No! let us rather choose,  
Armed with Hell-flames and fury, all at once  
O'er Heaven's high towers to force resistless way,  
Turning our tortures into horrid arms  
Against the Torturer; when to meet the noise  
Of his almighty engine, he shall hear  
Infernal thunder, and, for lightning, see  
Black fire and horror shot with equal rage  
Among his Angels, and his throne itself  
Mixed with Tartarean sulphur and strange fire,  
His own invented torments. But perhaps  
The way seems difficult, and steep to scale  
With upright wing against a higher foe!  
Let such bethink them, if the sleepy drench  
Of that forgetful lake benumb not still,  
That in our proper motion we ascend  
Up to our native seat; descent and fall  
To us is adverse. Who but felt of late,  
When the fierce foe hung on our broken rear  
Insulting, and pursued us through the Deep,  
With what compulsion and laborious flight  
We sunk thus low? The ascent is easy, then;  
The event is feared! Should we again provoke  
Our stronger, some worse way his wrath may find  
To our destruction, if there be in Hell  
Fear to be worse destroyed! What can be worse  
Than to dwell here, driven out from bliss, condemned  
In this abhorred deep to utter woe;  
Where pain of unextinguishable fire  
Must exercise us without hope of end  
The vassals of his anger, when the scourge  
Inexorably, and the torturing hour,  
Calls us to penance? More destroyed than thus,  
We should be quite abolished, and expire.  
What fear we then? what doubt we to incense

His utmost ire ? which, to the highth enraged,  
Will either quite consume us, and reduce,  
To nothing this essential—happier far  
Than miserable to have eternal being !—  
Or, if our substance be indeed divine,  
And cannot cease to be, we are at worst  
On this side nothing ; and by proof we feel  
Our power sufficient to disturb his Heaven,  
And with perpetual inroads to alarm,  
Though inaccessible, his fatal throne :  
Which, if not victory, is yet revenge.

*Paradise Lost, ii.*

FRENZY.

20. *The Death of Cardinal Beaufort.*

*Enter the KING, SALISBURY, WARWICK, to the  
CARDINAL in bed.*

*King.* How fares my lord ? speak, Beaufort, to thy sovereign  
*Car.* If thou be'st death, I'll give thee England's treasure,  
Enough to purchase such another island,  
So thou wilt let me live, and feel no pain.

*King.* Ah, what a sign it is of evil life,  
Where death's approach is seen so terrible !

*War.* Beaufort, it is thy sovereign speaks to thee.

*Car.* Bring me unto my trial when you will.  
Died he not in his bed ? where should he die ?  
Can I make men live, whether they will or no ?  
O, torture me no more ! I will confess.  
Alive again ? then show me where he is :  
I'll give a thousand pound to look upon him.  
He hath no eyes, the dust hath blinded them.  
Comb down his hair ; look, look ! it stands upright,  
Like lime-twigs set to catch my winged soul.  
Give me some drink ; and bid the apothecary  
Bring the strong poison that I bought of him.

*King.* O thou eternal Mover of the heavens,  
Look with a gentle eye upon this wretch !  
O, beat away the busy meddling fiend

That lays strong siege unto this wretch's soul  
And from his bosom purge this black despair !

*War.* See, how the pangs of death do make him grin !

*Sal.* Disturb him not ; let him pass peaceably.

*King.* Peace to his soul, if God's good pleasure be !  
Lord cardinal, if thou think'st on heaven's bliss,  
Hold up thy hand, make signal of thy hope.

He dies, and makes no sign. O God, forgive him !

*War.* So bad a death argues a monstrous life.

*King.* Forbear to judge, for we are sinners all.  
Close up his eyes and draw the curtain close ;  
And let us all to meditation.—2 *Henry VI.* iii. 3.

## GLOOM.

### 21. *Darkness.*

I had a dream, which was not all a dream  
The bright sun was extinguish'd, and the stars  
Did wander darkling in the eternal space,  
Rayless, and pathless, and the icy earth  
Swung blind and blackening in the moonless air ;  
Morn came and went—and came, and brought no day,  
And men forgot their passions in the dread  
Of this their desolation ; and all hearts  
Were chill'd into a selfish prayer for light :  
And they did live by watchfires—and the thrones,  
The palaces of crowned kings—the huts,  
The habitations of all things which dwell,  
Were burnt for beacons ; cities were consumed,  
And men were gather'd round their blazing homes  
To look once more into each other's face ;  
Happy were those who dwelt within the eye  
Of the volcanos, and their mountain-torch :  
A fearful hope was all the world contain'd ;  
Forests were set on fire—but hour by hour  
They fell and faded—and the crackling trunks  
Extinguish'd with a crash—and all was black.  
The brows of men by the despairing light  
Wore an unearthly aspect, as by fits

The flashes fell upon them ; some lay down  
And hid their eyes and wept ; and some did rest  
Their chins upon their clenched hands, and smiled ;  
And others hurried to and fro, and fed  
Their funeral piles with fuel, and look'd up  
With mad disquietude on the dull sky,  
The pall of a past world ; and then again  
With curses cast them down upon the dust,  
And gnash'd their teeth and howl'd : the wild birds shriek'd,  
And, terrified, did flutter on the ground,  
And flap their useless wings ; the wildest brutes  
Came tame and tremulous ; and vipers crawl'd  
And twined themselves among the multitude,  
Hissing, but stingless—they were slain for food :  
And War, which for a moment was no more,  
Did glut himself again ;—a meal was bought  
With blood, and each sate sullenly apart  
Gorging himself in gloom : no love was left ;  
All earth was but one thought—and that was death,  
Immediate and inglorious ; and the pang  
Of famine fed upon all entrails—men  
Died, and their bones were tombless as their flesh ;  
The meagre by the meagre were devour'd,  
Even dogs assail'd their masters, all save one,  
And he was faithful to a corse, and kept  
The birds and beasts and famish'd men at bay,  
Till hunger clung them, or the dropping dead  
Lured their lank jaws ; himself sought out no food,  
But with a piteous and perpetual moan,  
And a quick desolate cry, licking the hand  
Which answer'd not with a caress—he died.  
The crowd was famish'd by degrees ; but two  
Of an enormous city did survive,  
And they were enemies : they met beside  
The dying embers of an altar-place  
Where had been heap'd a mass of holy things  
For an unholy usage ; they raked up,  
And shivering scraped with their cold skeleton hands  
The feeble ashes, and their feeble breath  
Blew for a little life, and made a flame

Which was a mockery ; then they lifted up  
 Their eyes as it grew lighter, and beheld  
 Each other's aspects—saw, and shriek'd, and died—  
 Even of their mutual hideousness they died,  
 Unknowing who he was upon whose brow  
 Famine had written Fiend. The world was void,  
 The populous and the powerful was a lump,  
 Seasonless, herbless, treeless, manless, lifeless—  
 A lump of death—a chaos of hard clay.  
 The rivers, lakes, and ocean all stood still,  
 And nothing stirr'd within their silent depths ;  
 Ships sailorless lay rotting on the sea,  
 And their masts fell down piecemeal ; as they dropp'd  
 They slept on the abyss without a surge—  
 The waves were dead ; the tides were in their grave,  
 The Moon, their mistress, had expired before ;  
 The winds were wither'd in the stagnant air,  
 And the clouds perish'd ! Darkness had no need  
 Of aid from them—She was the Universe.—BYRON.

## GRAVITY.

22. *Speech of Beelzebub.*

Thrones and Imperial Powers, Offspring of Heaven,  
 Ethereal Virtues ! or these titles now  
 Must we renounce, and, changing style, be called  
 Princes of Hell ? for so the popular vote  
 Inclines—here to continue, and build up here  
 A growing empire ; doubtless ! while we dream,  
 And know not that the King of Heaven hath doomed  
 This place our dungeon—not our safe retreat  
 Beyond his potent arm, to live exempt  
 From Heaven's high jurisdiction, in new league  
 Banded against his throne, but to remain  
 In strictest bondage, though thus far removed,  
 Under the inevitable curb, reserved  
 His captive multitude. For He, be sure,  
 In highth or depth, still first and last will reign  
 Sole king, and of his kingdom lose no part  
 By our revolt, but over Hell extend

His empire, and with iron sceptre rule  
Us here, as with his golden those in Heaven.  
What sit we then projecting peace and war?  
War hath determined us and foiled with loss  
Irreparable; terms of peace yet none  
Vouchsafed or sought; for what peace will be given  
To us enslaved, but custody severe,  
And stripes and arbitrary punishment  
Inflicted? and what peace can we return,  
But, to our power, hostility and hate,  
Untamed reluctance, and revenge, though slow,  
Yet ever plotting how the Conqueror least  
May reap his conquest, and may least rejoice  
In doing what we most in suffering feel?  
Nor will occasion want, nor shall we need  
With dangerous expedition to invade  
Heaven, whose high walls fear no assault or siege,  
Or ambush from the Deep. What if we find  
Some easier enterprise? There is a place  
(If ancient and prophetic fame in Heaven  
Err not)—another World, the happy seat  
Of some new race, called Man, about this time  
To be created like to us, though less  
In power and excellence, but favoured more  
Of Him who rules above; so was His will  
Pronounced among the gods, and by an oath  
That shook Heaven's whole circumference confirmed.  
Thither let us bend all our thoughts, to learn  
What creatures there inhabit, of what mould  
Or substance, how endued, and what their power  
And where their weakness: how attempted best,  
By force or subtlety. Though Heaven be shut,  
And Heaven's high Arbitrator sit secure  
In his own strength, this place may lie exposed,  
The utmost border of his kingdom, left  
To their defence who hold it: here, perhaps,  
Some advantageous act may be achieved  
By sudden onset—either with Hell-fire  
To waste his whole creation, or possess  
All as our own, and drive, as we are driven,

The puny habitants ; or, if not drive,  
 Seduce them to our party, that their God  
 May prove their foe, and with repenting hand  
 Abolish his own works. This would surpass  
 Common revenge, and interrupt His joy  
 In our confusion, and our joy upraise  
 In His disturbance ; when his darling sons,  
 Hurled headlong to partake with us, shall curse  
 Their frail original. and faded bliss—  
 Faded so soon ! Advise if this be worth  
 Attempting, or to sit in darkness here  
 Hatching vain empires.—*Paradise Lost*, ii.

## HATE.

23. *Queen Margaret's savage Triumph over the Duke of York.*

Brave warriors, Clifford and Northumberland,  
 Come, make him stand upon this molehill here  
 That raught at mountains with outstretched arms,  
 Yet parted but the shadow with his hand.  
 What ! was it you that would be England's king ?  
 Was't you that revell'd in our Parliament,  
 And made a preachment of your high descent ?  
 Where are your mess of sons to back you now ?  
 The wanton Edward, and the lusty George ?  
 And where's that valiant crook-back prodigy,  
 Dicky your boy, that with his grumbling voice  
 Was wont to cheer his dad in mutinies ?  
 Or, with the rest, where is your darling Rutland ?  
 Look, York : I stain'd this napkin with the blood  
 That valiant Clifford, with his rapier's point,  
 Made issue from the bosom of the boy ;  
 And if thine eyes can water for his death,  
 I give thee this to dry thy cheeks withal.  
 Alas, poor York ! but that I hate thee deadly,  
 I should lament thy miserable state.  
 I prithee, grieve, to make me merry, York.  
 What, hath thy fiery heart so parch'd thine entrails  
 That not a tear can fall for Rutland's death ?  
 Why art thou patient, man ? thou should'st be mad ;



And I, to make thee mad, do mock thee thus.  
 Stamp, rave, and fret, that I may sing and dance.  
 Thou would'st be fee'd, I see, to make me sport :  
 York cannot speak, unless he wear a crown.  
 A crown for York ! and, lords, bow low to him :  
 Hold you his hands, whilst I do set it on.

[*Putting a paper crown on his head,*

Ay, marry, sir, now looks he like a king !  
 Ay, this is he that took King Henry's chair,  
 And this is he was his adopted heir.  
 But how is it that great Plantagenet  
 Is crown'd so soon, and broke his solemn oath !  
 As I bethink me, you should not be king  
 Till our King Henry had shook hands with death.  
 And will you pale your head in Henry's glory,  
 And rob his temples of the diadem,  
 Now in his life, against your holy oath ?  
 O, 'tis a fault too too unpardonable !  
 Off with the crown ; and, with the crown, his head ;  
 And, whilst we breathe, take time to do him dead.

3 *Henry VI.* i. 4.

#### HORROR.

24. *Macbeth, about to murder Duncan, fancies he sees a dagger in the air.*

Is this a dagger which I see before me,  
 The handle toward my hand ? Come, let me clutch thee.  
 I have thee not, and yet I see thee still.  
 Art thou not, fatal vision, sensible  
 To feeling as to sight ? or art thou but  
 A dagger of the mind, a false creation,  
 Proceeding from the heat-oppressed brain ?  
 I see thee yet, in form as palpable  
 As this which now I draw.  
 Thou marshall'st me the way that I was going ;  
 And such an instrument I was to use.  
 Mine eyes are made the fools o' the other senses,  
 Or else worth all the rest ; I see thee still,  
 And on thy blade and dudgeon gouts of blood,

Which was not so before. There's no such thing ;  
 It is the bloody business which informs  
 Thus to mine eyes. Now o'er the one half-world  
 Nature seems dead, and wicked dreams abuse  
 The curtain'd sleep ; witchcraft celebrates  
 Pale Hecate's offerings, and wither'd murder,  
 Alarmed by his sentinel, the wolf,  
 Whose howl's his watch, thus with his stealthy pace,  
 With Tarquin's ravishing strides, towards his design  
 Moves like a ghost. Thou sure and firm-set earth,  
 Hear not my steps, which way they walk, for fear  
 Thy very stones prate of my whereabouts,  
 And take the present horror from the time,  
 Which now suits with it. Whiles I threat, he lives :  
 Words to the heat of deeds too cold breath gives.

[*A bell rings.*]

I go, and it is done ; the bell invites me.  
 Hear it not, Duncan ; for it is a knell  
 That summons thee to heaven or to hell.

*Macbeth, ii. 1.*

#### IMPATIENCE.

##### 25. *Eagerness of Hotspur to encounter his rival,*

No more, no more ; worse than the sun in March,  
 This praise doth nourish agues. Let them come ;  
 They come like sacrifices in their trim,  
 And to the fire-eyed maid of smoky war  
 All hot and bleeding will we offer them :  
 The mailed Mars shall on his altar sit  
 Up to the ears in blood. I am on fire  
 To hear this rich reprisal is so nigh  
 And yet not ours. Come, let me taste my horse,  
 Who is to bear me like a thunderbolt  
 Against the bosom of the Prince of Wales :  
 Harry to Harry shall, hot horse to horse,  
 Meet and ne'er part till one drop down a corse.  
 Oh that Glendower were come !—1 *Henry IV. iv. 1.*

## INDIGNATION.

26. *Hotspur's Defence of Mortimer.*

Revolted Mortimer !  
He never did fall off, my sovereign liege,  
But by the chance of war : to prove that true  
Needs no more but one tongue for all those wounds,  
Those mouthed wounds, which valiantly he took,  
When on the gentle Severn's sedgy bank,  
In single opposition, hand to hand,  
He did confound the best part of an hour  
In changing hardiment with great Glendower.  
Three times they breathed and three times did they drink,  
Upon agreement, of swift Severn's flood :  
Who then, affrighted with their bloody looks,  
Ran fearfully among the trembling reeds,  
And hid his crisp head in the hollow bank  
Bloodstained with these valiant combatants.  
Never did base and rotten policy  
Colour her working with such deadly wounds ;  
Nor never could the noble Mortimer  
Receive so many, and all willingly :  
Then let not him be slander'd with revolt.

1 *Henry IV. i. 3.*

## JOY.

27. *The Peri's Triumph.*

Joy, joy for ever ! my task is done—  
The gates are pass'd, and heaven is won !  
Oh ! am I not happy ? I am, I am—  
To thee, sweet Eden ! how dark and sad  
Are the diamond turrets of Shadukiam,  
And the fragrant bowers of Amberabad !

Farewell, ye odours of earth, that die,  
Passing away like a lover's sigh :—  
My feast is now of the Tooba tree,  
Whose scent is the breath of Eternity !

Farewell, ye vanishing flowers, that shone  
 In my fairy wreath, so bright and brief,—  
 Oh, what are the brightest that e'er have blown,  
 To the lote-tree springing by Alla's throne,  
 Whose flowers have a soul in every leaf !  
 Joy, joy for ever !—my task is done—  
 The gates are passed, and heaven is won !

MOORE, *Paradise and the Peri*.

### JUDGMENT.

#### 28. *Henry V. to the Traitors.*

The mercy that was quick in us but late,  
 By your own counsel is suppressed and kill'd :  
 You must not dare, for shame, to talk of mercy ;  
 For your own reasons turn into your bosoms,  
 As dogs upon their masters, worrying you.  
 See you, my princes and my noble peers,  
 These English monsters ! My Lord of Cambridge here,  
 You know how apt our love was to accord  
 To furnish him with all appertinents  
 Belonging to his honour ; and this man  
 Hath, for a few light crowns, lightly conspired,  
 And sworn unto the practices of France,  
 To kill us here in Hampton : to the which  
 This knight, no less for bounty bound to us  
 Than Cambridge is, hath likewise sworn. But O,  
 What shall I say to thee, Lord Scroop ? thou cruel,  
 Ingrateful, savage and inhuman creature !  
 Thou that didst bear the key of all my counsels,  
 That knew'st the very bottom of my soul,  
 That almost might'st have coined me into gold,  
 Would'st thou have practised on me for thy use,  
 May it be possible, that foreign hire  
 Could out of thee extract one spark of evil  
 That might annoy my finger ? 'tis so strange,  
 That, though the truth of it stands off as gross  
 As black and white, my eye will scarcely see it.  
 Treason and murder ever kept together,  
 As two yoke-devils sworn to either's purpose,

Working so grossly in a natural cause,  
That admiration did not whoop at them.  
But thou, 'gainst all proportion didst bring in  
Wonder to wait on treason and on murder :  
And whatsoever cunning fiend it was  
That wrought upon thee so preposterously  
Hath got the voice in hell for excellence :  
All other devils that suggest by treasons  
Do botch and bungle up damnation  
With patches, colours, and with forms being fetch'd  
From glistering semblances of piety ;  
But he that temper'd thee bade thee stand up,  
Gave thee no instance why thou should'st do treason,  
Unless to dub thee with the name of traitor.  
If that same demon that hath gull'd thee thus  
Should with his lion gait walk the whole world,  
He might return to vasty Tartar back,  
And tell the legions ' I can never win  
A soul so easy as that Englishman's.'  
O, how hast thou with jealousy infected  
The sweetness of affiance ! Show men dutiful ?  
Why, so didst thou : seem they grave and learned ?  
Why, so didst thou : come they of noble family ?  
Why, so didst thou : seem they religious ?  
Why, so didst thou : or are they spare in diet,  
Free from gross passion or of mirth or anger,  
Constant in spirit, not swerving with the blood,  
Garnish'd and deck'd in modest complement,  
Not working with the eye without the ear,  
And but in purged judgment trusting neither ?  
Such and so finely bolted didst thou seem :  
And thus thy fall hath left a kind of blot,  
To mark the full-fraught man and best indued  
With some suspicion. I will weep for thee ;  
For this revolt of thine, methinks, is like  
Another fall of man. Their faults are open :  
Arrest them to the answer of the law ;  
And God acquit them of their practices !—*Henry V. ii. 2*

## LOVE.

29. *Wifely Love.*

To whom thus Eve, with perfect beauty adorned :  
' My author and disposer, what thou biddest  
Unargued I obey ; so God ordains :  
God is thy law, thou mine ; to know no more  
Is woman's happiest knowledge, and her praise.  
With thee conversing I forget all time ;  
All seasons and their change, all please alike.  
Sweet is the breath of morn, her rising sweet,  
With charm of earliest birds ; pleasant the sun,  
When first on this delightful land he spreads  
His orient beams, on herb, tree, fruit, and flower,  
Glistening with dew ; fragrant the fertile earth  
After soft showers ; and sweet the coming-on  
Of grateful evening mild ; then silent night  
With this her solemn bird, and this fair moon,  
And these the gems of heaven, her starry train :  
But neither breath of morn, when she ascends  
With charm of earliest birds : nor rising sun  
On this delightful land ; nor herb, fruit, flower,  
Glistening with dew ; nor fragrance after showers ;  
Nor grateful evening mild ; nor silent night,  
With this her solemn bird ; nor walk by moon,  
Or glittering starlight, without thee is sweet.'

*Paradise Lost, iv.*

## MALICE.

30. *The Curse of Kehama.*

I charm thy life  
From the weapons of strife,  
From stone and from wood,  
From fire and from flood,  
From the serpent's tooth,  
And the beasts of blood ;  
From sickness I charm thee,  
And time shall not harm thee,

But earth, which is mine,  
 Its fruits shall deny thee ;  
 And water shall hear me,  
 And know thee and fly thee ;  
 And the winds shall not touch thee  
 When they pass by thee ;  
 And the dews shall not wet thee  
 When they fall nigh thee :  
 And thou shalt seek death  
 To release thee in vain ;  
 Thou shalt live in thy pain,  
 While Kehama shall reign  
 With a fire in thy heart,  
 And a fire in thy brain ;  
 And sleep shall obey me,  
 And visit thee never,  
 And the curse shall be on thee,  
 For ever and ever.—SOUTHEY.

MARTIAL ENTHUSIASM.

31. *Henry's Speech to his Soldiers before Harfleur.*

Once more unto the breach, dear friends, once more :  
 Or close the wall up with our English dead.  
 In peace there's nothing so becomes a man  
 As modest stillness and humility :  
 But when the blast of war blows in our ears,  
 Then imitate the action of the tiger ;  
 Stiffen the sinews, summon up the blood,  
 Disguise fair nature with hard-favour'd rage .  
 Then lend the eye a terrible aspect ;  
 Let it pry through the portage of the head  
 Like the brass cannon ; let the brow o'erwhelm it  
 As fearfully as doth a galled rock  
 O'erhang and jutty his confounded base,  
 Swill'd with the wild and wasteful ocean.  
 Now set the teeth and stretch the nostril wide,  
 Hold hard the breath and bend up every spirit  
 To his full height. On, on, you noblest English,

Whose blood is fet from fathers of war-proof !  
Fathers that, like so many Alexanders,  
Have in these parts from morn till even fought  
And sheathed their swords for lack of argument :  
Dishonour not your mothers ; now attest  
That those whom you call'd fathers did beget you.  
Be copy now to men of grosser blood,  
And teach them how to war. And you, good yeomen,  
Whose limbs were made in England, show us here  
The mettle of your pasture ; let us swear  
That you are worth your breeding ; which I doubt not ;  
For there is none of you so mean and base,  
That hath not noble lustre in your eyes.  
I see you stand like greyhounds in the slips,  
Straining upon the start. The game's afoot :  
Follow your spirit, and upon this charge  
Cry 'God for Harry, England, and Saint George !'

*Henry V. iii. 1*

*32. The Battle of Hohenlinden.*

On Linden, when the sun was low,  
All bloodless lay the untrodden snow,  
And dark as winter, was the flow  
Of Iser, rolling rapidly.

But Linden saw another sight,  
When the drum beat at dead of night,  
Commanding fires of death to light  
The darkness of her scenery.

By torch and trumpet fast arrayed,  
Each horseman drew his battle blade,  
And furious every charger neighed,  
To join the dreadful revelry.

Then shook the hills with thunder riven,  
Then rushed the steed to battle driven,  
And louder than the bolts of heaven,  
Far flashed the red artillery.



And redder yet those fires shall glow,  
On Linden's hills of stained snow,  
And darker yet shall be the flow  
Of Iser, rolling rapidly.

'Tis morn ; but scarce yon level sun  
Can pierce the war-clouds, rolling dun,  
Where furious Frank, and fiery Hun,  
Shout in their sulphurous canopy.

The combat deepens. On, ye brave,  
Who rush to glory, or the grave !  
Wave, Munich, all thy banners wave,  
And charge with all thy chivalry !

Few, few shall part where many meet !  
The snow shall be their winding sheet,  
And every turf beneath their feet  
Shall be a soldier's sepulchre.— CAMPBELL.

## MIRTH.

33. *Description of Queen Mab.*

O, then, I see Queen Mab hath been with you.  
She is the fairies' midwife, and she comes  
In shape no bigger than an agate-stone  
On the fore-finger of an alderman,  
Drawn with a team of little atomies  
Athwart men's noses as they lie asleep ;  
Her waggon-spokes made of long spinners' legs,  
The cover of the wings of grasshoppers,  
The traces of the smallest spider's web,  
The collars of the moonshine's watery beams,  
Her whip of cricket's bone, the lash of film,  
Her waggoner a small grey-coated gnat,  
Not half so big as a round little worm  
Prick'd from the lazy finger of a maid ;  
Her chariot is an empty hazel-nut  
Made by the joiner squirrel or old grub,  
Time out o' mind the fairies' coachmakers.  
And in this state she gallops night by night  
Through lovers' brains, and then they dream of love ;

O'er courtiers' knees, that dream on court'sies straight,  
 O'er lawyers' fingers, who straight dream on fees,  
 O'er ladies' lips, who straight on kisses dream,  
 Which oft the angry Mab with blisters plagues,  
 Because their breaths with sweetmeats tainted are :  
 Sometime she gallops o'er a courtier's nose,  
 And then dreams he of smelling out a suit ;  
 And sometime comes she with a tithe-pig's tail  
 Tickling a parson's nose as a' lies asleep,  
 Then dreams he of another benefice :  
 Sometime she driveth o'er a soldier's neck,  
 And then dreams he of cutting foreign throats,  
 Of breaches, ambuscadoes, Spanish blades,  
 Of healths five-fathom deep ; and then anon  
 Drums in his ear, at which he starts and wakes,  
 And being thus frighted swears a prayer or two  
 And sleeps again—*Romeo and Juliet*, act i. sc. 4.

#### 34. *From L'Allegro.*

Hence, loathed Melancholy,  
 Of Cerberus and blackest Midnight born,  
 In Stygian cave forlorn,  
   'Mongst horrid shapes, and shrieks, and sights unholy !  
 Find out some uncouth cell,  
   Where brooding Darkness spreads his jealous wings,  
   And the night-raven sings ;  
 There under ebon shades and low-brow'd rocks,  
 As ragged as thy locks,  
   In dark Cimmerian desert ever dwell.  
   But come, thou goddess fair and free,  
 In Heaven yclep'd Euphrosyne,  
 And by Men, heart-easing Mirth ;  
 Whom lovely Venus, at a birth,  
 With two sister Graces more,  
 To ivy-crowned Bacchus bore :  
   Haste thee, Nymph, and bring with thee  
 Jest, and youthful Jollity,  
 Quips, and Cranks, and wanton Wiles,  
 Nods, and Becks, and wreathed Smiles,

Such as hang on Hebe's cheek,  
And love to live in dimples sleek ;  
Sport that wrinkled Care derides,  
And Laughter holding both his sides.  
Come, and trip it, as you go,  
On the light fantastic toe ;  
And in thy right hand lead with thee  
The mountain-nymph sweet Liberty ;  
And, if I give thee honour due,  
Mirth, admit me of thy crew,  
To live with her, and live with thee,  
In unproved pleasures free.—MILTON.

## NARRATION

35. *Oliver's Speech to Rosalind.*

When last the young Orlando parted from you  
He left a promise to return again  
Within an hour, and pacing through the forest,  
Chewing the food of sweet and bitter fancy,  
Lo, what befel ! he threw his eye aside,  
And mark what object did present itself :  
Under an oak, whose boughs were moss'd with age  
And high top bald with dry antiquity,  
A wretched ragged man, o'ergrown with hair,  
Lay sleeping on his back : about his neck  
A green and gilded snake had wreathed itself,  
Who with her head nimble in threats approach'd  
The opening of his mouth ; but suddenly,  
Sceing Orlando, it unlinked itself,  
And with indented glides did slip away  
Into a bush : under which bush's shade  
A lioness, with udders all drawn dry,  
Lay couching, head on ground, with catlike watch,  
When that the sleeping man should stir ; for 'tis  
The royal disposition of that beast  
To prey on nothing that doth seem as dead :  
This seen, Orlando did approach the man  
And found it was his brother, his elder brother.  
*As You Like It, iv. 3.*

36. *Ordinary Conversation.**Enter CELIA and ROSALIND.*

*Cel.* Why, cousin ! why, Rosalind ! Cupid have mercy ! not a word !

*Ros.* Not one to throw at a dog.

*Cel.* No, thy words are too precious to be cast away upon curs ; throw some of them at me ; come, lame me with reasons.

*Ros.* Then there were two cousins laid up ; when the one should be lamed with reasons and the other mad without any. O, how full of briers is this working-day world !

*Cel.* They are but burs, cousin, thrown upon thee in holiday foolery : if we walk not in the trodden paths, our very petticoats will catch them.

*Ros.* I could shake them off my coat : these burs are in my heart.

*Cel.* Hem them away.

*Ros.* I would try, if I could cry hem and have him.

*Cel.* Come, come, wrestle with thy affections. Is it possible, on such a sudden, you should fall into so strong a liking with old Sir Rowland's youngest son ?

*Ros.* The Duke my father loved his father dearly.

*Cel.* Doth it therefore ensue that you should love his son dearly ? By this kind of chase, I should hate him, for my father hated his father dearly : yet I hate not Orlando.

*Ros.* No, faith, hate him not, for my sake.

*Cel.* Why should I not ? doth he not deserve well ?

*Ros.* Let me love him for that, and do you love him because I do.—*As You Like It*, i. 3.

## PATRIOTISM.

37. *Love of Country.*

Breathes there a man with soul so dead,  
Who never to himself hath said,  
This is my own, my native land !  
Whose heart hath ne'er within him burn'd,  
As home his footsteps he hath turn'd  
From wandering on a foreign strand ?

If such there breathe, go mark him well :  
For him no minstrel raptures swell ;  
High though his titles, proud his name,  
Boundless his wealth as wish can claim ;  
Despite those titles, power, and pelf,  
The wretch, concentrated all in self,  
Living, shall forfeit fair renown,  
And, doubly dying, shall go down  
To the vile dust, from whence he sprung,  
Unwept, unhonour'd, and unsung.

O Caledonia ! stern and wild,  
Meet nurse for a poetic child !  
SCOTT, *Lay of the Last Minstrel.*

38. *Ye Mariners of England.*

Ye Mariners of England !  
That guard our native seas,  
Whose flag has braved, a thousand years,  
The battle and the breeze !  
Your glorious standard launch again  
To match another foe !  
And sweep through the deep,  
While the stormy tempests blow ;  
While the battle rages loud and long,  
And the stormy tempests blow.

The spirits of your fathers  
Shall start from every wave !—  
For the deck it was their field of fame,  
And Ocean was their grave :  
Where Blake and mighty Nelson fell,  
Your manly hearts shall glow,  
As ye sweep through the deep,  
While the stormy tempests blow ;  
While the battle rages loud and long,  
And the stormy tempests blow.

Britannia needs no bulwark,  
No towers along the steep ;  
Her march is o'er the mountain waves,

Her home is on the deep.  
 With thunders from her native oak,  
 She quells the floods below,—  
 As they roar on the shore,  
 When the stormy tempests blow;  
 When the battle rages loud and long,  
 And the stormy tempests blow.

The meteor flag of England  
 Shall yet terrific burn;  
 Till danger's troubled night depart,  
 And the star of peace return.  
 Then, then, ye ocean warriors!  
 Our song and feast shall flow  
 To the fame of your name,  
 When the storm has ceased to blow;  
 When the fiery fight is heard no more,  
 And the storm has ceased to blow.—CAMPBELL.

### 39. *Undying Fame.*

They never fail who die  
 In a great cause: the block may soak their gore;  
 Their heads may sodden in the sun; their limbs  
 Be strung to city gates and castle walls—  
 But still their spirit walks abroad. Though years  
 Elapse, and others share as dark a doom,  
 They but augment the deep and sweeping thoughts  
 Which overpower all others, and conduct  
 The world at last to freedom: What were we  
 If Brutus had not lived? He died in giving  
 Rome liberty, but left a deathless lesson—  
 A name which is a virtue, and a soul  
 Which multiplies itself throughout all time,  
 When wicked men wax mighty, and a state  
 Turns servile: he and his high friend were styled  
 'The last of Romans!' Let us be the first  
 Of true Venetians, sprung from Roman sires.

BYRON, *Marino Faliero*.

PITY.

40. *Description of King Richard the Second's Entry into London.*

*Duchess.* Alack, poor Richard ! where rode he the whilst ?  
*York.* As in a theatre, the eyes of men,  
 After a well-graced actor leaves the stage,  
 Are idly bent on him that enters next,  
 Thinking his prattle to be tedious ;  
 Even so, or with much more contempt, men's eyes  
 Did scowl on gentle Richard ; no man cried ' God save him !  
 No joyful tongue gave him his welcome home :  
 But dust was thrown upon his sacred head ;  
 Which with such gentle sorrow he shook off.  
 His face still combating with tears and smiles,  
 The badges of his grief and patience,  
 That had not God, for some strong purpose, steeled  
 The hearts of men, they must perforce have melted,  
 And barbarism itself have pitied him.—*Richard II.* v. 2.

PLAINTIVENESS.

41. *Lamentation over Greece.*

He who hath bent him o'er the dead  
 Ere the first day of death is fled,  
 The first dark day of nothingness,  
 The last of danger and distress,  
 (Before Decay's effacing fingers  
 Have swept the lines where beauty lingers,)  
 And mark'd the mild angelic air,  
 The rapture of repose that's there,  
 The fix'd yet tender traits that streak  
 The langour of the placid cheek,  
 And—but for that sad shrouded eye,  
     That fires not, wins not, weeps not, now,  
     And but for that chill, changeless brow,  
 Where cold Obstruction's apathy  
 Appals the gazing mourner's heart,  
 As if to him it could impart

The doom he dreads, yet dwells upon ;  
 Yes, but for these and these alone,  
 Some moments, ay, one treacherous hour,  
 He still might doubt the tyrant's power ;  
 So fair, so calm, so softly seal'd,  
 The first, last look by death reveal'd !  
 Such is the aspect of this shore ;  
 'T is Greece, but living Greece no more !  
 So coldly sweet, so deadly fair,  
 We start, for soul is wanting there.  
 Hers is the loveliness in death,  
 That parts not quite with parting breath ;  
 But beauty with that fearful bloom,  
 That hue which haunts it to the tomb,  
 Expression's last receding ray,  
 A gilded halo hovering round decay,  
 The farewell beam of Feeling past away !  
 Spark of that flame, perchance of heavenly birth,  
 Which gleams, but warms no more its cherish'd earth !  
BYRON, *The Giaour*

*42. To Mary in Heaven.*

Thou lingering star, with lessening ray,  
 That loves to greet the early morn,  
 Again thou usher'st in the day  
 My Mary from my soul was torn.  
 O Mary ! dear departed shade !  
 Where is thy place of blissful rest ?  
 Seest thou thy lover lowly laid ?  
 Hear'st thou the groans that rend his breast  
  
 That sacred hour can I forget,  
 Can I forget the hallow'd grove,  
 Where by the winding Ayr we met,  
 To live one day of parting love !  
 Eternity will not efface  
 Those records dear of transports past ;  
 Thy image at our last embrace ;  
 Ah, little thought we 'twas our last !



Ayr gurgling kiss'd his pebbled shore,  
O'erhung with wild woods thick'ning green :  
The fragrant birch, and hawthorn hoar,  
Twined amorous round the raptured scene.  
The flowers sprang wanton to be prest ;  
The birds sang love on every spray ;  
Till too, too soon the glowing west  
Proclaim'd the speed of winged day.

Still o'er these scenes my memory wakes,  
And fondly broods with miser care ;  
Time but the impression stronger makes,  
As streams their channels deeper wear.  
My Mary, dear departed shade !  
Where is thy place of blissful rest ?  
Seest thou thy lover lowly laid ?  
Hear'st thou the groans that rend his breast ?  
BURNS.

## PROSTRATION.

43. *Prostration of King Henry IV.*

And wherefore should these good news make me sick ?  
Will fortune never come with both hands full,  
But write her fair words still in foulest letters ?  
She either gives a stomach and no food ;  
Such are the poor, in health ; or else a feast  
And takes away the stomach ; such are the rich,  
That have abundance and enjoy it not.  
I should rejoice now at this happy news ;  
And now my sight fails, and my brain is giddy :  
O me ! come near me ; now I am much ill.  
I pray you, take me up, and bear me hence  
Into some other chamber : softly, pray.  
Let there be no noise made, my gentle friends ;  
Unless some dull and favourable hand  
Will whisper music to my weary spirit.—2 *Henry IV. iv.*

## RAGE.

44. *The Rage of Suffolk.*

A plague upon them ! wherefore should I curse them ?  
 Would curses kill, as doth the mandrake's groan,  
 I would invent as bitter-searching terms,  
 As curst, as harsh and horrible to hear,  
 Deliver'd strongly through my fixed teeth,  
 With full as many signs of deadly hate,  
 As lean-faced Envy in her loathsome cave :  
 My tongue should stumble in mine earnest words  
 Mine eyes should sparkle like the beaten flint ;  
 Mine hair be fix'd on end, as one distract ;  
 Ay, every joint should seem to curse and ban :  
 And even now my burthen'd heart would break,  
 Should I not curse them. Poison be their drink !  
 Gall, worse than gall, the daintiest that they taste !  
 Their sweetest shade a grove of cypress trees !  
 Their chiefest prospect murdering basilisks !  
 Their softest touch as smart as lizard's stings !  
 Their music frightful as the serpent's hiss,  
 And boding screech-owls make the concert full !  
 All the foul terrors in dark-seated hell.

2 *Henry VI.* iii. 2.

45. *Othello's Denunciation of Iago.*

If thou dost slander her and torture me,  
 Never pray more ; abandon all remorse ;  
 On horror's head horrors accumulate ;  
 Do deeds to make heaven weep, all earth amazed ;  
 For nothing canst thou to damnation add  
 Greater than that.—*Othello*, iii. 3.

## RAILLERY.

46. *Speech of Gratiano.*

Let me play the fool :  
 With mirth and laughter let old wrinkles come,  
 And let my liver rather heat with wine

Than my heart cool with mortifying groans.  
 Why should a man, whose blood is warm within,  
 Sit like his grandsire cut in alabaster ?  
 Sleep when he wakes and creep into the jaundice  
 By being peevish ? I tell thee what, Antonio —  
 I love thee, and it is my love that speaks —  
 There are a sort of men whose visages  
 Do cream and mantle like a standing pond,  
 And do a wilful stillness entertain,  
 With purpose to be dressed in an opinion  
 Of wisdom, gravity, profound conceit,  
 As who should say, ' I am Sir Oracle,  
 And when I ope my lips let no dog bark !'  
 I'll tell thee more of this another time :  
 But fish not, with this melancholy bait,  
 For this fool gudgeon, this opinion.  
 Come, good Lorenzo. Fare ye well awhile :  
 I'll end my exhortation after dinner.

*The Merchant of Venice, 1. 1*

RAPTURE.

47. *To a Skylark.*

Hail to thee, blithe spirit !  
 Bird thou never wert,  
 That from heaven, or near it,  
 Pourest thy full heart  
 In profuse strains of unpremeditated art.

Higher still, and higher,  
 From the earth thou springest  
 Like a cloud of fire ;  
 The blue deep thou wingest,  
 And singing still dost soar, and soaring ever, singest.

In the golden lightening  
 Of the sunken sun,  
 O'er which clouds are brightening,  
 Thou dost float and run,  
 Like an unbodied joy whose race is just begun.

The pale purple even  
Melts around thy flight :  
Like a star of heaven,  
In the broad daylight  
Thou art unseen, but yet I hear thy shrill delight.

Keen are the arrows  
Of that silver sphere,  
Whose intense lamp narrows  
In the white dawn clear,  
Until we hardly see, we feel that it is there.

All the earth and air  
With thy voice is loud,  
As, when night is bare,  
From one lonely cloud  
The moon rains out her beams, and heaven is overflowed.

What thou art we know not ;  
What is most like thee ?  
From rainbow clouds there flow not  
Drops so bright to see,  
As from thy presence showers a rain of melody.

Like a poet hidden  
In the light of thought,  
Singing hymns unbidden,  
Till the world is wrought  
To sympathy with hopes and fears it heeded not.

Like a high-born maiden  
In a palace tower,  
Soothing her love-laden  
Soul in secret hour  
With music sweet as love, which overflows her bower.

Like a glowworm golden  
In a dell of dew,  
Scattering unbeholden  
Its ærial hue  
Among the flowers and grass, which screen it from the view

Like a rose embowered  
In its own green leaves,  
By warm winds deflowered,  
Till the scent it gives  
Makes faint with too much sweet these heavy-winged thieves.

Sound of vernal showers  
On the twinkling grass,  
Rain-awakened flowers,  
All that ever was  
Joyous, and clear, and fresh, thy music doth surpass.

Teach us, sprite or bird,  
What sweet thoughts are thine :  
I have never heard  
Praise of love or wine  
That panted forth a flood of rapture so divine.

Chorus hymeneal,  
Or triumphal chant,  
Matched with thine would be all  
But an empty vaunt—  
A thing wherein we feel there is some hidden want.

What objects are the fountains  
Of thy happy strain ?  
What fields, or waves, or mountains ?  
What shapes of sky or plain ?  
What love of thine own kind ? what ignorance of pain ?

With thy clear keen joyance  
Languor cannot be :  
Shadow of annoyance  
Never came near thee :  
Thou lovest ; hut ne'er knew love's sad satiety.

Waking or asleep,  
Thou of death must deem  
Things more true and deep  
Than we mortals dream,  
Or how could thy notes flow in such a crystal stream ?

We look before and after,  
 And pine for what is not ;  
 Our sincerest laughter  
 With some pain is fraught :  
 Our sweetest songs are those that tell of saddest thought.

Yet if we could scorn  
 Hate, and pride, and fear ;  
 If we were things born  
 Not to shed a tear,  
 I know not how thy joy we ever could come near.

Better than all measures  
 Of delight and sound,  
 Better than all treasures  
 That in books are found,  
 Thy skill to poet were, thou scorner of the ground !

Teach me half the gladness  
 That thy brain must know,  
 Such harmonious madness  
 From my lips would flow,  
 The world should listen then, as I am listening now.

SHELLEY.

#### REFLECTION.

##### 48. *The State of Kings and Peasants contrasted.*

Upon the king ! let us our lives, our souls,  
 Our debts, our careful wives,  
 Our children and our sins lay on the king !  
 We must bear all. O hard condition,  
 Twin-born with greatness, subject to the breath  
 Of every fool, whose sense no more can feel  
 But his own wringing ! What infinite heart's-ease  
 Must kings neglect, that private men enjoy !  
 And what have kings, that privates have not too,  
 Save ceremony, save general ceremony ?  
 And what art thou, thou idol ceremony ?  
 What kind of god art thou, that suffer'st more  
 Of mortal griefs than do thy worshippers ?  
 What are thy rents ? what are thy comings in ?

O ceremony, show me but thy worth !  
 What is thy soul of adoration ?  
 Art thou aught else but place, degree and form,  
 Creating awe and fear in other men ?  
 Wherein thou art less happy being fear'd  
 Than they in fearing.  
 What drink'st thou oft, instead of homage sweet,  
 But poison'd flattery ? O, be sick, great greatness,  
 And bid thy ceremony give thee cure !  
 Think'st thou the fiery fever will go out  
 With titles blown from adulation ?  
 Will it give place to flexure and low bending ?  
 Canst thou, when thou command'st the beggar's knee,  
 Command the health of it ? No, thou proud dream,  
 That play'st so subtly with a king's repose ;  
 I am a king that find thee, and I know  
 'Tis not the balm, the sceptre and the ball,  
 The sword, the mace, the crown imperial,  
 The intertissued robe of gold and pearl,  
 The farced title running 'fore the king,  
 The throne he sits on, nor the tide of pomp  
 That beats upon the high shore of this world,  
 No, not all these, thrice-gorgeous ceremony,  
 Not all these, laid in bed majestical,  
 Can sleep so soundly as the wretched slave,  
 Who with a body fill'd and vacant mind  
 Gets him to rest, cramm'd with distressful bread ;  
 Never sees horrid night, the child of hell,  
 But, like a lackey, from the rise to set  
 Sweats in the eye of Phoebus and all night  
 Sleeps in Elysium ; next day after dawn,  
 Doth rise and help Hyperion to his horse,  
 And follows so the ever-running year,  
 With profitable labour, to his grave :  
 And, but for ceremony, such a wretch,  
 Winding up days with toil and nights with sleep,  
 Had the fore-hand and vantage of a king.  
 The slave, a member of the country's peace,  
 Enjoys it ; but in gross brain little wots  
 What watch the king keeps to maintain the peace,  
 Whose hours the peasant best advantages.—*Henry V.* iv. 1.

*49. A Shepherd's Life compared to a King's*

This battle fares like to the morning's war,  
When dying clouds contend with growing light  
What time the shepherd, blowing of his nails,  
Can neither call it perfect day nor night.  
Now sways it this way, like a mighty sea  
Forced by the tide to combat with the wind;  
Now sways it that way, like the selfsame sea  
Forced to retire by fury of the wind:  
Sometime the flood prevails, and then the wind;  
Now one the better, then another best:  
Both tugging to be victors, breast to breast,  
Yet neither conqueror nor conquered:  
So is the equal poise of this fell war.  
Here on this molehill will I sit me down.  
To whom God will, there be the victory!  
For Margaret my queen, and Clifford too,  
Have chid me from the battle; swearing both  
They prosper best of all when I am thence.  
Would I were dead! if God's good will were so;  
For what is in this world but grief and woe?  
O God! methinks it were a happy life,  
To be no better than a homely swain;  
To sit upon a hill, as I do now,  
To carve out dials quaintly, point by point,  
Thereby to see the minutes how they run,  
How many make the hour full complete;  
How many hours bring about the day;  
How many days will finish up the year;  
How many years a mortal man may live.  
When this is known, then to divide the times:  
So many hours must I tend my flock;  
So many hours must I take my rest;  
So many hours must I contemplate;  
So many hours must I sport myself;  
So minutes, hours, days, weeks, months and years,  
Pass'd over to the end they were created,  
Would bring white hairs unto a quiet grave.  
Ah! what a life were this! how sweet! how lovely!



Gives not the hawthorn-bush a sweeter shade  
To shepherds looking on their silly sheep,  
Than doth a rich embroider'd canopy  
To kings that fear their subjects' treachery ?  
O, yes, it doth ; a thousand-fold it doth.  
And to conclude, the shepherd's homely curds,  
His cold thin drink out of his leather bottle,  
His wonted sleep under a fresh tree's shade,  
All which secure and sweetly he enjoys,  
Is far beyond a prince's delicates,  
His viands sparkling in a golden cup,  
His body couched in a curious bed,  
When care, mistrust, and treason waits on him.

3 *Henry VI.* ii. 8.

50. *Night.*

Night is the time for rest ;  
How sweet, when labours close,  
To gather round an aching breast  
The curtain of repose,  
Stretch the tired limbs, and lay the head  
Upon our own delightful bed !

Night is the time for dreams ;  
The gay romance of life,  
When truth that is, and truth that seems,  
Blend in fantastic strife ;  
Ah ! visions less beguiling far  
Than waking dreams by daylight are !

Night is the time for toil ;  
To plough the classic field,  
Intent to find the buried spoil  
Its wealthy furrows yield ;  
Till all is ours that sages taught,  
That poets sang or heroes wrought.

Night is the time to weep ;  
To wet with unseen tears

Those graves of memory where sleep  
The joys of other years ;  
Hopes that were angels in their birth,  
But perished young like things on earth !

Night is the time to watch ;  
On ocean's dark expanse  
To hail the Pleiades, or catch  
The full moon's earliest glance,  
That brings unto the home-sick mind  
All we have loved and left behind.

Night is the time for care ;  
Brooding on hours misspent,  
To see the spectre of despair  
Come to our lonely tent ;  
Like Brutus, 'midst his slumbering host,  
Startled by Cæsar's stalwart ghost.

Night is the time to muse ;  
Then from the eye the soul  
Takes flight, and with expanding views  
Beyond the starry pole,  
Descries athwart the abyss of night  
The dawn of uncreated light.

Night is the time to pray ;  
Our Saviour oft withdrew  
To desert mountains far away ;  
So will his followers do ;  
Steal from the throng to haunts untrod,  
And hold communion there with God.

Night is the time for death ;  
When all around is peace,  
Calmly to yield the weary breath,  
From sin and suffering cease :  
Think of heaven's bliss, and give the sign  
To parting friends—such death be mine !

MONTGOMERY.

## REPOSE.

51. *The Approach of Evening in Paradise.*

Now came still Evening on, and Twilight gray  
Had in her sober livery all things clad ;  
Silence accompanied ; for beast and bird,  
They to their grassy couch, these to their nests  
Were slunk, all but the wakeful nightingale.  
She all night long her amorous descant sung :  
Silence was pleased. Now glowed the firmament  
With living sapphires ; Hesperus that led  
The starry host, rode brightest, till the Moon,  
Rising in clouded majesty, at length  
Apparent queen, unveiled her peerless light,  
And o'er the dark her silver mantle threw ;  
When Adam thus to Eve :—' Fair consort, the hour  
Of night, and all things now retired to rest,  
Mind us of like repose ; since God hath set  
Labour and rest, as day and night, to men  
Successive, and the timely dew of sleep,  
Now falling with soft slumberous weight, inclines  
Our eyelids. Other creatures all day long  
Rove idle, unemployed, and less need rest ;  
Man hath his daily work of body or mind  
Appointed, which declares his dignity,  
And the regard of Heaven on all his ways ;  
While other animals unactive range,  
And of their doings God takes no account.  
To-morrow, ere fresh morning streak the east  
With first approach of light, we must be risen,  
And at our pleasant labour, to reform  
Yon flowery arbours, yonder alleys green,  
Our walk at noon, with branches overgrown,  
That mock our scant manuring, and require  
More hands than ours to lop their wanton growth.  
Those blossoms also, and those dropping gums,  
That lie bestrewn, unsightly and unsmooth,  
Ask riddance, if we mean to tread with ease.  
Meanwhile, as Nature wills, Night bids us rest.'

*Paradise Lost, iv.*

## REPROACH.

52. *Speech of Marullus to the Mob.*

Wherefore rejoice? What conquest brings he home?  
 What tributaries follow him to Rome,  
 To grace in captive bonds his chariot-wheels?  
 You blocks, you stones, you worse than senseless things!  
 O you hard hearts, you cruel men of Rome,  
 Knew you not Pompey? Many a time and oft  
 Have you climb'd up to walls and battlements,  
 To towers and windows, yea, to chimney-tops,  
 Your infants in your arms, and there have sat  
 The live-long day, with patient expectation,  
 To see great Pompey pass the streets of Rome:  
 And when you saw his chariot but appear,  
 Have you not made an universal shout,  
 That Tiber trembled underneath her banks,  
 To hear the replication of your sounds  
 Made in her concave shores?  
 And do you now put on your best attire?  
 And do you now cull out a holiday?  
 And do you now strew flowers in his way  
 That comes in triumph over Pompey's blood?  
 Be gone!  
 Run to your houses, fall upon your knees,  
 Pray to the gods to intermit the plague  
 That needs must light on this ingratitude.

*Julius Caesar, i. 1.*

## REVENGE.

53. *Wail of Antony over Caesar's Body.*

NOTE.—The expression of revenge does not begin till the fifth line.]

[O, pardon me, thou bleeding piece of earth,  
 That I am meek and gentle with these butchers!  
 Thou art the ruins of the noblest man  
 That ever lived in the tide of times.]  
 Woe to the hand that shed this costly blood!  
 Over thy wounds now do I prophesy,—  
 Which, like dumb mouths, do ope their ruby lips,

To beg the voice and utterance of my tongue—  
A curse shall light upon the limbs of men ;  
Domestic fury and fierce civil strife  
Shall cumber all the parts of Italy ;  
Blood and destruction shall be so in use  
And dreadful objects so familiar  
That mothers shall but smile when they behold  
Their infants quarter'd with the hands of war ;  
All pity choked with custom of fell deeds :  
And Cæsar's spirit, ranging for revenge,  
With Ate by his side come hot from hell,  
Shall in these confines with a monarch's voice  
Cry ' Havoc,' and let slip the dogs of war ;  
That this foul deed shall smell above the earth  
With carrion men, groaning for burial.

*Julius Cæsar*, iii. 1.

## SADNESS.

54. *Milton's Lamentation on his Blindness.*

Hail, holy Light, offspring of Heaven first born,  
Or of the Eternal co-eternal beam,  
May I express thee unblam'd ? since God is light,  
And never but in unapproach'd light  
Dwelt from eternity, dwelt then in thee,  
Bright effluence of bright essence increate.  
Or hear'st thou rather, pure ethereal stream,  
Whose fountain who shall tell ? Before the sun,  
Before the Heavens thou wert, and at the voice  
Of God, as with a mantle, did'st invest  
The rising world of waters dark and deep  
Won from the void and formless infinite.  
Thee I re-visit now with bolder wing,  
Escaped the Stygian pool, though long detain'd  
In that obscure sojourn, while in my flight,  
Through utter and through middle darkness borne,  
With other notes than to the Orphéan lyre,  
I sung of Chaos and eternal Night ;  
Taught by the heavenly Muse to venture down  
The dark descent, and up to reascend,  
Though hard and rare : Thee I revisit safe,

And feel thy sovran vital lamp ; but thou  
 Revisit'st not these eyes, that roll in vain  
 To find thy piercing ray, and find no dawn ;  
 So thick a drop serene hath quench'd their orbs,  
 Or dim suffusion veil'd. Yet not the more  
 Cease I to wander where the Muses haunt  
 Clear spring, or shady grove, or sunny hill,  
 Smit with the love of sacred song ; but chief  
 Thee, Sion, and the flowery brooks beneath,  
 That wash thy hallow'd feet, and warbling flow,  
 Nightly I visit : nor sometimes forget  
 Those other two equall'd with me in fate,  
 So were I equall'd with them in renown,  
 Blind Thamyras, and blind Mæonides,  
 And Tiresias, and Phineus, prophets old :  
 Then feed on thoughts, that voluntary move  
 Harmonious numbers ; as the wakeful bird  
 Sings darkling, and, in shadiest covert hid,  
 Tunes her nocturnal note. Thus with the year  
 Seasons return ; but not to me returns  
 Day, or the sweet approach of even or morn,  
 Or sight of vernal bloom, or summer's rose,  
 Or flocks, or herds, or human face divine ;  
 But cloud instead, and ever-during dark  
 Surrounds me, from the cheerful ways of men  
 Cut off, and, for the book of knowledge fair  
 Presented with a universal blank  
 Of nature's works to me expung'd and ras'd,  
 And wisdom at one entrance quite shut out.  
 So much the rather thou, celestial Light,  
 Shine inward, and the mind through all her powers  
 Irradiate ; there plant eyes, all mist from thence  
 Purge and disperse, that I may see and tell  
 Of things invisible to mortal sight.—*Paradise Lost*, iii.

55. *On the Loss of the Royal George.*

Toll for the brave !  
 The brave that are no more !  
 All sunk beneath the wave,  
 Fast by their native shore !

Eight hundred of the brave,  
Whose courage well was tried,  
Had made the vessel heel,  
And laid her on her side ;

A land breeze shook the shrouds,  
And she was overset ;  
Down went the Royal George,  
With all her crew complete.

Toll for the brave !  
Brave Kempenfelt is gone ;  
His last sea-fight is fought ;  
His work of glory done.

It was not in the battle ;  
No tempest gave the shock ;  
She sprang no fatal leak ;  
She ran upon no rock :

His sword was in its sheath ;  
His fingers held the pen,  
When Kempenfelt went down,  
With twice four hundred men.

Weigh the vessel up,  
Once dreaded by our foes !  
And mingle with our cup  
The tear that England owes.

Her timbers yet are sound,  
And she may float again  
Full-charged with England's thunder,  
And plough the distant main.

But Kempenfelt is gone ;  
His victories are o'er ;  
And he and his eight hundred  
Shall plough the wave no more.—COWPER.

50. *Alexander Schirk.*

I am monarch of all I survey,  
My right there is none to dispute ;  
From the centre all round to the sea,  
I am lord of the fowl and the brute.  
O solitude ! where are the charms  
That sages have seen in thy face ?  
Better dwell in the midst of alarms,  
Than reign in this horrible place.

I am out of humanity's reach,  
I must finish my journey alone,  
Never hear the sweet music of speech,—  
I start at the sound of my own.  
The beasts that roam over the plain  
My form with indifference see,  
They are so unacquainted with man,  
Their tameness is shocking to me.

Society, friendship, and love,  
Divinely bestow'd upon man,  
Oh, had I the wings of a dove,  
How soon would I taste you again !  
My sorrows I then might assuage  
In the ways of religion and truth,  
Might learn from the wisdom of age,  
And be cheer'd by the sallies of youth.

Religion ! what treasure untold  
Resides in that heavenly word !  
More precious than silver and gold,  
Or all that this earth can afford.  
But the sound of the church-going bell  
These valleys and rocks never heard,  
Ne'er sigh'd at the sound of a knell,  
Or smiled when a sabbath appear'd.



Ye winds that have made me your sport,  
 Convey to this desolate shore  
 Some cordial endearing report  
 Of a land I shall visit no more !  
 My friends, do they now and then send  
 A wish or a thought after me ?  
 O tell me I yet have a friend,  
 Though a friend I am never to see

How fleet is a glance of the mind !  
 Compared with the speed of its flight,  
 The tempest itself lags behind,  
 And the swift winged arrows of light.  
 When I think of my own native land,  
 In a moment I seem to be there ;  
 But alas ! recollection at hand  
 Soon hurries me back to despair.

But the sea-fowl has gone to her nest,  
 The beast is laid down in his lair,  
 Even here is a season of rest,  
 And I to my cabin repair.  
 There is mercy in every place,  
 And mercy, encouraging thought !  
 Gives even affliction a grace,  
 And reconciles man to his lot.—COWPER.

*57. The Graves of a Household.*

They grew in beauty, side by side,  
 They fill'd one house with glee—  
 Their graves are sever'd far and wide,  
 By mount and stream and sea.

The same fond mother bent at night  
 O'er each fair sleeping brow,  
 She had each folded flower in sight—  
 Where are those dreamers now ?

One 'midst the forest of the west  
 By a dark stream is laid ;  
 The Indian knows his place of rest,  
 Far in the cedar's shade.

The sea, the blue lone sea hath one—  
 He lies where pearls lie deep ;  
 He was the loved of all, yet none  
 O'er his low bed may weep.

One sleeps where Southern vines are dress'd  
 Above the noble slain ;  
 He wrapped his colours round his breast,  
 On a blood-red field of Spain.

And one—o'er *her* the myrtle showers  
 Its leaves by soft winds fann'd,  
 She faded 'midst Italian flowers,  
 The last of that bright band.

And parted thus, *they* rest who play'd  
 Beneath the same green tree,  
 Whose voices mingled as they pray'd  
 Around one parent knee !

They that with smiles lit up the hall,  
 And cheer'd with song the hearth—  
 Alas for love, if *thou* wert all,  
 And nought beyond, oh earth !—MRS. HEMANS.

#### SECRECY—CAUTION.

#### 58. *King John instigates Hubert to murder the young Prince Arthur.*

*K. John.* Come hither, Hubert. O my gentle Hubert,  
 We owe thee much ! within this wall of flesh  
 There is a soul counts thee her creditor  
 And with advantage means to pay thy love :  
 And, my good friend, thy voluntary oath  
 Lives in this bosom, dearly cherished.  
 Give me thy hand. I had a thing to say,  
 But I will fit it with some better time.

By heaven, Hubert, I am almost ashamed  
To say what good respect I have of thee.

*Hub.* I am much bounden to your majesty.

*K. John.* Good friend, thou hast no cause to say so yet,  
But thou shalt have ; and creep time ne'er so slow,  
Yet it shall come for me to do thee good.

I had a thing to say, but let it go :  
The sun is in the heaven, and the proud day,  
Attended with the pleasures of the world,  
Is all too wanton and too full of gawds  
To give me audience : if the midnight bell  
Did, with his iron tongue and brazen mouth,  
Sound on into the drowsy race of night ;  
If this same were a churchyard where we stand  
And thou possessed with a thousand wrongs,  
Or if that surly spirit, melancholy,  
Had baked thy blood and made it heavy-thick,  
Which else runs tickling up and down the veins  
Making that idiot, laughter, keep men's eyes  
And strain their cheeks to idle merriment,  
A passion hateful to my purposes,  
Or if that thou could'st see me without eyes,  
Hear me without thine ears, and make reply  
Without a tongue, using conceit alone,  
Without eyes, ears and harmful sound of words ;  
Then, in despite of brooded watchful day,  
I would into thy bosom pour my thoughts :  
But, ah, I will not ! yet I love thee well ;  
And, by my troth, I think thou lovest me well.

*Hub.* So well, that what you bid me undertake,  
Though that my death were adjunct to my act,  
By heaven, I would do it.

*K. John.* Do not I know thou would'st ?  
Good Hubert, Hubert, Hubert, throw thine eye  
On yon young boy : I'll tell thee what, my friend,  
He is a very serpent in my way ;  
And wheresoe'er this foot of mine doth tread,  
He lies before me : dost thou understand me ?  
Thou art his keeper.

*Hub.* And I'll keep him so,  
That he shall not offend your majesty.

*K. John.*

Death.

*Hub.* My lord?*K. John.* A grave.*Hub.*

He shall not live.

*K. John.*

Enough.

I could be merry now. Hubert, I love thee ;

Well, I'll not say what I intend for thee :

Remember.—*King John*, iii. 3.

## SHAME.

59. *Speech of Angelo on finding his guilt discovered.*

O my dread Lord,

I should be guiltier than my guiltiness,

To think I can be undiscernible,

When I perceive your grace, like power divine,

Hath looked upon my passes. Then, good prince,

No longer session hold upon my shame,

But let my trial be mine own confession :

Immediate sentence then and sequent death

Is all the grace I beg.—*Measure for Measure*, v. 1

## SOLEMNITY.

60. *From Il Penseroso.*

Come, pensive Nun, devout and pure,

Sober, stedfast, and demure,

All in a robe of darkest grain,

Flowing with majestick train,

And sable stole of cyprus lawn,

Over thy decent shoulders drawn.

Come, but keep thy wonted state,

With even step, and musing gait ;

And looks commercing with the skies,

Thy rapt soul sitting in thine eyes :

There, held in holy passion still,

Forget thyself to marble, till

With a sad leaden downward cast

Thou fix them on the earth as fast :  
And join with thee calm Peace, and Quiet,  
Spare Fast, that oft with Gods doth diet,  
And hears the Muses in a ring  
Aye round about Jove's altar sing :  
And add to these retired Leisure,  
That in trim gardens takes his pleasure :  
But first, and chiefest, with thee bring,  
Him that yon soars on golden wing,  
Guiding the fiery-wheeled throne,  
The Cherub Contemplation ;  
And the mute Silence hist along,  
'Less Philomel will deign a song,  
In her sweetest saddest plight,  
Smoothing the rugged brow of night,  
While Cynthia checks her dragon yoke,  
Gently o'er the accustom'd oak :  
Sweet bird, that shun'st the noise of folly,  
Most musical, most melancholy !  
Thee, chauntress, oft, the woods among,  
I woo, to hear thy even-song ;  
And, missing thee, I walk unseen  
On the dry smooth-shaven green,  
To behold the wandering moon,  
Riding near her highest noon,  
Like one that had been led astray  
Through the heaven's wide pathless way ;  
And oft, as if her head she bow'd,  
Stooping through a fleecy cloud.  
Oft, on a plat of rising ground,  
I hear the far-off Curfew sound,  
Over some wide-water'd shore,  
Swinging slow with sullen roar.—MILTON.

61. *Prospero's Invocation.*

- Ye elves of hills, brooks, standing lakes and groves,  
And ye that on the sands with printless foot  
Do chase the ebbing Neptune and do fly him  
When he comes back ; you demi-puppets that  
By moonshine do the green sour ringlets make,

Whereof the ewe not bites, and you whose pastime  
 Is to make midnight mushrooms, that rejoice  
 To hear the solemn curfew ; by whose aid,  
 Weak masters though ye be, I have bedimm'd  
 The noontide sun, call'd forth the mutinous winds,  
 And 'twixt the green sea and the azured vault  
 Set roaring war : to the dread rattling thunder  
 Have I given fire and rifted Jove's stout oak  
 With his own bolt ; the strong-based promontory  
 Have I made shake and by the spurs pluck'd up  
 The pine and cedar : graves at my command  
 Have waked their sleepers, oped, and let 'em forth  
 By my so potent art. But this rough magic  
 I here abjure, and, when I have required  
 Some heavenly music, which even now I do,  
 To work mine end upon their senses that  
 This airy charm is for, I'll break my staff,  
 Bury it certain fathoms in the earth,  
 And deeper than did ever plummet sound  
 I'll drown my book.—*Tempest*, v. 1.

## 62. *The Ocean.*

Roll on, thou deep and dark blue Ocean—roll !  
 Ten thousand fleets sweep over thee in vain ;  
 Man marks the earth with ruin—his control  
 Stops with the shore—upon the watery plain  
 The wrecks are all thy deed, nor doth remain  
 A shadow of man's ravage, save his own,  
 When, for a moment, like a drop of rain,  
 He sinks into thy depths with bubbling groan,  
 Without a grave, unknell'd, uncoffin'd, and unknown  
  
 His steps are not upon thy paths—thy fields  
 Are not a spoil for him—thou dost arise  
 And shake him from thee ; the vile strength he w'ells  
 For earth's destruction thou dost all despise,  
 Spurning him from thy bosom to the skies,  
 And send'st him, shivering in thy playful spray  
 And howling, to his Gods, where haply lies  
 His petty hope in some near port or bay,  
 And dashest him again to earth—there let him lay.

The armaments which thunderstrike the walls  
Of rock-built cities, bidding nations quake,  
And monarchs tremble in their capitals,  
The oak leviathans, whose huge ribs make  
Their clay creator the vain title take  
Of lord of thee, and arbiter of war;  
These are thy toys, and, as the snowy flake,  
They melt into thy yeast of waves, which mar  
Alike the Armada's pride, or spoils of Trafalgar.

Thy shores are empires, changed in all save thee—  
Assyria, Greece, Rome, Carthage, what are they?  
Thy waters wasted them while they were free,  
And many a tyrant since; their shores obey  
The stranger, slave, or savage; their decay  
Has dried up realms to deserts—not so thou,  
Unchangeable save to thy wild waves' play—  
Time writes no wrinkle on thine azure brow—  
Such as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty's form  
Glasses itself in tempests; in all time,  
Calm or convulsed—in breeze, or gale, or storm,  
Icing the pole, or in the torrid clime  
Dark-heaving—boundless, endless, and sublime—  
The image of Eternity—the throne  
Of the Invisible; even from out thy slime  
The monsters of the deep are made; each zone  
Obeys thee; thou goest forth, dread, fathomless, alone.

And I have loved thee, Ocean! and my joy  
Of youthful sports was on thy breast to be  
Borne, like thy bubbles, onward: from a boy  
I wanton'd with thy breakers—they to me  
Were a delight; and if the freshening sea  
Made them a terror—'t was a pleasing fear,  
For I was as it were a child of thee,  
And trusted to thy billows far and near,  
And laid my hand upon thy mane—as I do here.

BYRON, *Child's Harold*

63. *St. Peter's at Rome.*

But lo ! the dome—the vast and wondrous dome,  
 To which Diana's marvel was a cell—  
 Christ's mighty shrine above his martyr's tomb !  
 I have beheld the Ephesian's miracle—  
 Its columns strew the wilderness, and dwell  
 The hyæna and the jackal in their shade ;  
 I have beheld Sophia's bright roofs swell  
 Their glittering mass i' the sun, and have survey'd  
 Its sanctuary the while the usurping Moslem pray'd ;

But thou, of temples old, or altars new,  
 Standest alone—with nothing like to thee—  
 Worthiest of God, the holy and the true.  
 Since Zion's desolation, when that He  
 Forsook his former city, what could be,  
 Of earthly structures, in his honour piled,  
 Of a sublimer aspect ? Majesty,  
 Power, Glory, Strength, and Beauty, all are aisled  
 In this eternal ark of worship undefiled.

Enter : its grandeur overwhelms thee not ;  
 And why ? it is not lessen'd ; but thy mind,  
 Expanded by the genius of the spot,  
 Has grown colossal, and can only find  
 A fit abode wherein appear enshrined  
 Thy hopes of immortality ; and thou  
 Shalt one day, if found worthy, so defined,  
 See thy God face to face, as thou dost now  
 His Holy of Holies, nor be blasted by his brow.

Thou movest—but increasing with the advance,  
 Like climbing some great Alp, which still doth rise,  
 Deceived by its gigantic elegance ;  
 Vastness which grows—but grows to harmonise—  
 All musical in its immensities ;  
 Rich marbles—richer painting—shrines where flame  
 The lamps of gold—and haughty dome which vies  
 In air with Earth's chief structures, though their frame  
 Sits on the firm-set ground—and this the clouds must claim



Thou seest not all ; but piecemeal thou must break,  
To separate contemplation, the great whole ;  
And as the ocean many bays will make,  
That ask the eye—so here condense thy soul  
To more immediate objects, and control  
Thy thoughts until thy mind hath got by heart  
Its eloquent proportions, and unroll  
In mighty graduations, part by part,  
The glory which at once upon thee did not dart,

Not by its fault—but thine : Our outward sense  
Is but of gradual grasp—and as it is  
That what we have of feeling most intense  
Outstrips our faint expression ; even so this  
Outshining and o'erwhelming edifice  
Fools our fond gaze, and greatest of the great  
Defies at first our Nature's littleness,  
Till, growing with its growth, we thus dilate  
Our spirits to the size of that they contemplate.

Then pause, and be enlighten'd ; there is more  
In such a survey than the sating gaze  
Of wonder pleased, or awe which would adore  
The worship of the place, or the mere praise  
Of art and its great masters, who could raise  
What former time, nor skill, nor thought could plan ;  
The fountain of sublimity displays  
Its depth, and thence may draw the mind of man  
Its golden sands, and learn what great conceptions can.

BYRON, *Childe Harold*.

64. *Burial of Sir John Moore.*

Not a drum was heard—not a funeral note,  
As his corpse to the ramparts we hurried ;  
Not a soldier discharged his farewell shot  
O'er the grave where our hero we buried.

We buried him darkly, at dead of night,  
The sods with our bayonets turning ;  
By the struggling moon-beam's misty light,  
And the lantern dimly burning.

No useless coffin inclosed his breast;  
Not in sheet or in shroud we wound him;  
But he lay—like a warrior taking his rest,  
With his martial cloak around him.

Few and short were the prayers we said,  
And we spoke not a word of sorrow:  
But we steadfastly gazed on the face of the dead  
And we bitterly thought of the morrow!

We thought, as we hollowed his narrow bed,  
And smoothed down his lonely pillow,  
That the foe and the stranger would tread o'er his head,  
And we far away on the billow.

Lightly they'll talk of the spirit that's gone,  
And o'er his cold ashes upbraid him;  
But little he'll reck, if they let him sleep on  
In the grave where a Briton has laid him!

But half of our heavy task was done,  
When the bell tolled the hour for retiring;  
And we heard the distant and random gun  
That the foe was sullenly firing.

Slowly and sadly we laid him down,  
From the field of his fame fresh and gory;  
We carved not a line, and we raised not a stone,  
But we left him alone, with his glory!--WOLFE

65. *The Last Man.*

All worldly shapes shall melt in gloom,  
The Sun himself shall die,  
Before this mortal shall assume  
Its immortality!

I saw a vision in my sleep,  
That gave my spirit strength to sweep  
Adown the gulph of Time!  
I saw the last of human mould,  
That shall Creation's death behold,  
As Adam saw her prime

The Sun's eye had a sickly glare,  
The Earth with age was wan,  
The skeletons of nations were  
Around that lonely man !  
Some had expired in fight—the brands  
Still rusted in their bony hands ;  
In plague and famine some !  
Earth's cities had no sound nor tread :  
And ships were drifting with the dead  
To shores where all was dumb !  
Yet, prophet-like, that lone one stood  
With dauntless words and high,  
That shook the sere leaves from the wood  
As if a storm pass'd by ;  
Saying, ' We are twins in death, proud Sun ;  
Thy face is cold, thy race is run,  
'Tis mercy bids thee go ;  
For thou, ten thousand thousand years,  
Hast seen the tide of human tears  
That shall no longer flow.  
'What though beneath thee man put forth  
His pomp, his pride, his skill ;  
And arts that made fire, flood, and earth,  
The vassals of his will ;  
Yet mourn I not thy parted sway,  
Thou dim discrowned king of day :  
For all those trophied arts  
And triumphs that beneath thee sprang  
Healed not a passion or a pang  
Entail'd on human hearts.  
'Go,—let oblivion's curtain fall  
Upon the stage of men,  
Nor with thy rising beams recall  
Life's tragedy again ;  
Its piteous pageants bring not back,  
Nor waken flesh upon the rack  
Of pain anew to writhe ;  
Stretch'd in disease's shape, abhorr'd  
Or mown in battle by the sword,  
Like grass beneath the scythe.

' Even I am weary in yon skies  
 To watch thy fading fire ;  
 Test of all sunless agonies,  
 Behold not me expire.  
 My lips that speak thy dirge of death—  
 Their rounded gasp and gurgling breath  
 To see thou shalt not boast.  
 The eclipse of nature spreads my pall—  
 The majesty of darkness shall  
 Receive my parting ghost !—  
 ' This spirit shall return to Him  
 That gave its heavenly spark ;  
 Yet think not, Sun, it shall be dim,  
 When thou thyself art dark !—  
 No ! it shall live again and shine  
 In bliss unknown to beams of thine,  
 By him recall'd to breath,  
 Who captive led captivity,  
 Who robb'd the grave of victory,  
 And took the sting from death.  
 ' Go, Sun, while Mercy holds me up,  
 On Nature's awful waste,  
 To drink this last and bitter cup  
 Of grief that man shall taste ;—  
 Go, tell the night that hides thy face,  
 Thou saw'st the last of Adam's race  
 On Earth's sepulchral clod,  
 The darkening universe defy  
 To quench his immortality,  
 Or shake his trust in God.—**CAMPBELL**

### SORROW.

#### 66. *The Death of the Flowers.*

The melancholy days are come, the saddest of the year,  
 Of wailing winds, and naked woods, and meadows brown and  
 sere.  
 Heaped in the hollows of the grove the withered leaves lie  
 dead :

They rustle to the eddying gust, and to the rabbit's tread.  
The robin and the wren are flown, and from the shrub the jay,  
And from the wood-top calls the crow, through all the gloomy  
day.

Where are the flowers, the fair young flowers, that lately sprung  
and stood

In brighter light and softer airs, a beauteous sisterhood ?  
Alas ! they all are in their graves : the gentle race of flowers  
Are lying in their lowly beds, with the fair and good of ours.  
The rain is falling where they lie ; but the cold November rain  
Calls not, from out the gloomy earth, the lovely ones again.

The wind-flower and the violet, they perished long ago,  
And the wild-rose and the orchis died amid the summer glow ;  
But on the hill the golden-rod, and the aster in the wood,  
And the yellow sun-flower, by the brook, in autumn-beauty  
stood,  
Till fell the frost from the clear, cold heaven, as falls the plague  
on men,  
And the brightness of their smile was gone from upland, glade,  
and glen.

And now, when comes the calm, mild day, as still such days will  
come,  
To call the squirrel and the bee from out their winter home,  
When the sound of dropping nuts is heard, though all the trees  
are still,  
And twinkle in the smoky light the waters of the rill,  
The south wind searches for the flowers whose fragrance late he  
bore,  
And sighs to find them in the wood and by the stream no more.

And then I think of one who in her youthful beauty died—  
The fair, meek blossom that grew up and faded by my side ;  
In the cold moist earth we laid her when the forest cast the  
leaf,  
And we wept that one so lovely should have a life so brief ;  
Yet not unmeet it was that one, like that young friend of ours,  
So gentle and so beautiful, should perish with the flowers.

BRYANT.

## TENDERNESS.

67. *On the receipt of my Mother's Picture.*

O that those lips had language ! Life has pass'd  
With me but roughly since I heard thee last.  
Those lips are thine—thy own sweet smile I see,  
The same that oft in childhood solaced me ;  
Voice only fails, else how distinct they say,  
' Grieve not, my child, chase all thy fears away !  
The meek intelligence of those dear eyes  
(Blest be the art that can immortalize,  
The art that baffles time's tyrannic claim  
To quench it !) here shines on me still the same.

Faithful remembrancer of one so dear,  
O welcome guest, though unexpected here !  
Who bid'st me honour with an artless song,  
Affectionate, a mother lost so long,  
I will obey, not willingly alone,  
But gladly, as the precept were her own ;  
And, while that face renews my filial grief,  
Fancy shall weave a charm for my relief,  
Shall steep me in Elysian reverie,  
A momentary dream, that thou art she.

My mother ! when I learn'd that thou wast dead,  
Say, wast thou conscious of the tears I shed ?  
Hover'd thy spirit o'er thy sorrowing son,  
Wretch even then, life's journey just begun ?  
Perhaps thou gavest me, though unfelt, a kiss ;  
Perhaps a tear, if souls can weep in bliss—  
Ah, that maternal smile !—it answers—Yes.  
I heard the bell toll'd on thy burial day,  
I saw the hearse that bore thee slow away,  
And, turning from my nursery window, drew  
A long, long sigh, and wept a last adieu !  
But was it such ?—It was.—Where thou art gone  
Adieus and farewells are a sound unknown.  
May I but meet thee on that peaceful shore,  
The parting word shall pass my lips no more !  
Thy maidens, grieved themselves at my concern,

Of gave me promise of thy quick return.  
What ardently I wish'd, I long believed,  
And disappointed still, was still deceived ;  
By expectation every day beguil'd,  
Dupe of to-morrow even from a child.  
Thus many a sad to-morrow came and went,  
Till, all my stock of infant sorrows spent,  
I learn'd at last submission to my lot,  
But, though I less deplored thee, ne'er forgot.

Where once we dwelt our name is heard no more,  
Children not thine have trod my nursery floor ;  
And where the gardener Robin, day by day,  
Drew me to school along the public way,  
Delighted with my bauble coach, and wrapt  
In scarlet mantle warm, and velvet-capt,  
'Tis now become a history little known,  
That once we call'd the pastoral house our own.  
Short-lived possession ! But the record fair,  
That memory keeps of all thy kindness there,  
Still outlives many a storm, that has effaced  
A thousand other themes less deeply traced.  
Thy nightly visits to my chamber made,  
That thou might'st know me safe and warmly laid ;  
Thy morning bounties ere I left my home,  
The biscuit, or confectionary plum ;  
The fragrant waters on my cheeks bestow'd  
By thy own hand, till fresh they shone and glow'd :  
All this, and more endearing still than all,  
Thy constant flow of love, that knew no fall,  
Ne'er roughen'd by those cataracts and breaks,  
That humour interposed too often makes ;  
All this still legible in memory's page,  
And still to be so to my latest age,  
Adds joy to duty, makes me glad to pay  
Such honours to thee as my numbers may ;  
Perhaps a frail memorial, but sincere,  
Not scorn'd in heaven, though little noticed here.

Could time, his flight reversed, restore the hours  
When, playing with thy vesture's tissued flowers,  
The violet, the pink, and jessamine,

I pricked them into paper with a pin,  
(And thou wast happier than myself the while,  
Would'st softly speak, and stroke my head, and smile,)  
Could those few pleasant days again appear,  
Might one wish bring them, would I wish them here ?  
I would not trust my heart ;—the dear delight  
Seems so to be desired, perhaps I might.—  
But no—what here we call our life is such,  
So little to be loved, and thou so much,  
That I should ill requite thee to constrain  
Thy unbound spirit into bonds again.

Thou, as a gallant bark from Albion's coast  
(The storms all weather'd and the ocean cross'd)  
Shoots into port at some well haven'd isle,  
Where spices breathe, and brighter seasons smile,  
There sits quiescent on the floods, that show  
Her beauteous form reflected clear below,  
While airs impregnated with incense play  
Around her, fanning light her streamers gay ;  
So thou, with sails how swift ! hast reach'd the shore,  
' Where tempests never beat nor billows roar ;'<sup>1</sup>  
And thy loved consort on the dangerous tide  
Of life long since has anchor'd by thy side.  
But me, scarce hoping to attain that rest,  
Always from port withheld, always distress'd,—  
Me howling blasts drive devious, tempest-toss'd,  
Sails ripp'd, seams opening wide, and compass lost,  
And day by day some current's thwarting force  
Sets me more distant from a prosperous course.  
Yet O the thought, that thou art safe, and he !  
That thought is joy, arrive what may to me.  
My boast is not that I deduce my birth  
From loins enthroned, and rulers of the earth ;  
But higher far my proud pretensions rise,—  
The son of parents pass'd into the skies.  
And now, farewell !—Time unrevoked has run  
His wonted course, yet what I wished is done.  
By contemplation's help, not sought in vain,  
I seem to have lived my childhood o'er again ;

<sup>1</sup> Garth.



To have renew'd the joys that once were mine,  
Without the sin of violating thine;  
And, while the wings of fancy still are free,  
And I can view this mimic show of thee,  
Time has but half succeeded in his theft,—  
Thyself removed, thy power to soothe me left.—COWPER.

## TERROR.

68. *The Dream of Clarence on the night before his Murder in the Tower.*

• *Enter CLARENCE and BRAKENBURY.*

*Brak.* Why looks your grace so heavily to-day?

*Clar.* O, I have pass'd a miserable night,  
So full of ugly sights, of ghastly dreams,  
That, as I am a Christian faithful man,  
I would not spend another such a night,  
Though 'twere to buy a world of happy days,  
So full of dismal terror was the time!

*Brak.* What was your dream? I long to hear you tell it

*Clar.* Methought that I had broken from the Tower,  
And was embark'd to cross to Burgundy;  
And, in my company, my brother Gloucester;  
Who from my cabin tempted me to walk  
Upon the hatches: thence we look'd toward England,  
And cited up a thousand fearful times,  
During the wars of York and Lancaster,  
That had befallen us. As we paced along  
Upon the giddy footing of the hatches,  
Methought that Gloucester stumbled; and, in falling,  
Struck me, that thought to stay him, overboard,  
Into the tumbling billows of the main.  
Lord, Lord! methought, what pain it was to drown!  
What dreadful noise of water in mine ears!  
What ugly sights of death within mine eyes!  
Methought I saw a thousand fearful wrecks;  
Ten thousand men that fishes gnawed upon;  
Wedges of gold, great anchors, heaps of pearl,  
Inestimable stones, unvalued jewels,

All scatter'd in the bottom of the sea.  
Some lay in dead men's skulls; and, in those holes  
Where eyes did once inhabit, there were crept,  
As 'twere in scorn of eyes, reflecting gems,  
Which woo'd the slimy bottom of the deep,  
And mock'd the dead bones that lay scattered by.

*Brak.* Had you such leisure in the time of death,  
To gaze upon the secrets of the deep?

*Clar.* Methought I had; and often did I strive  
To yield the ghost: but still the envious flood  
Kept in my soul, and would not let it forth  
To seek the empty, vast and wandering air;  
But smother'd it within my panting bulk,  
Which almost burst to belch it in the sea.

*Brak.* Awaked you not with this sore agony?

*Clar.* O, no, my dream was lengthen'd after life;  
Oh, then began the tempest to my soul,  
Who passed, methought, the melancholy flood,  
With that grim ferryman which poets write of,  
Unto the kingdom of perpetual night.  
The first that there did greet my stranger soul,  
Was my great father-in-law, renowned Warwick;  
Who cried aloud, 'What scourge for perjury  
Can this dark monarchy afford false Clarence?'  
And so he vanish'd: then came wandering by  
A shadow like an angel, with bright hair  
Dabbled in blood; and he squeak'd out aloud,  
'Clarence is come; false, fleeting, perjured Clarence,  
That stabb'd me in the field by Tewkesbury;  
Seize on him, Furies, take him to your torments!'  
With that, methought, a legion of foul fiends  
Environ'd me about, and howled in mine ears  
Such hideous cries, that with the very noise  
I trembling waked, and for a season after  
Could not believe but that I was in hell,  
Such terrible impression made the dream.

*Richard III. i. 4*

39. *The Fear of Death.*

Ay, but to die, and go we know not where ;  
 To lie in cold obstruction and to rot ;  
 This sensible warm motion to become  
 A kneaded clod : and the delighted spirit  
 To bathe in fiery floods, or to reside  
 In thrilling region of thick-ribbed ice ;  
 To be imprisoned in the viewless winds,  
 And blown with restless violence round about  
 The pendent world ; or to be worse than worst  
 Of those that lawless and incertain thought  
 Imagine howling : 'tis too horrible !  
 The weariest and most loathed worldly life  
 That age, ache, penury and imprisonment  
 Can lay on nature is a paradise  
 To that we fear of death.

*Measure for Measure*, iii. 1.

TRANQUILLITY.

70. *A Moonlight Scene.*

How sweet the moonlight sleeps upon this bank !  
 Here will we sit and let the sounds of music  
 Creep in our ears : soft stillness and the night  
 Become the touches of sweet harmony.  
 Sit, Jessica. Look how the floor of heaven  
 Is thick inlaid with patines of bright gold :  
 There's not the smallest orb which thou behold'st  
 But in his motion like an angel sings,  
 Still quiring to the young-eyed cherubins ;  
 Such harmony is in immortal souls ;  
 But whilst this muddy vesture of decay  
 Doth grossly close it in, we cannot hear it.

*Merchant of Venice*, v. 1.

## TRIUMPH.

71. *Henry V. before the Battle of Agincourt.*

What's he that wishes so ?  
My cousin Westmoreland ? No, my fair cousin :  
If we are mark'd to die, we are enow  
To do our country loss ; and if to live,  
The fewer men, the greater share of honour.  
God's will ! I pray thee, wish not one man more.  
By Jove, I am not covetous for gold,  
Nor care I who doth feed upon my cost ;  
It yearns me not if men my garments wear ;  
Such outward things dwell not in my desire :  
But if it be a sin to covet honour,  
I am the most offending soul alive.  
No, faith, my coz, wish not a man from England :  
God's peace ! I would not lose so great an honour  
As one man more, methinks, would share from me  
For the best hope I have. Oh, do not wish one more !  
Rather proclaim it, Westmoreland, through my host  
That he which hath no stomach to this fight,  
Let him depart ; his passport shall be made  
And crowns for convoy put into his purse :  
We would not die in that man's company  
That fears his fellowship to die with us.  
This day is call'd the feast of Crispian :  
He that outlives this day, and comes safe home,  
Will stand a tip-toe when this day is named,  
And rouse him at the name of Crispian.  
He that shall live this day, and see old age,  
Will yearly on the vigil feast his neighbours,  
And say, ' To-morrow is Saint Crispian ;'  
Then will he strip his sleeve and show his scars,  
And say, ' These wounds I had on Crispin's day.'  
Old men forget ; yet all shall be forgot,  
But he'll remember with advantages  
What feats he did that day ; then shall our names,  
Familiar in his mouth as household words,  
Harry the King, Bedford and Exeter,

Warwick and Talbot, Salisbury and Gloucester,  
 Be in their flowing cups freshly remember'd.  
 This story shall the good man teach his son  
 And Crispin Crispian shall ne'er go by,  
 From this day to the ending of the world,  
 But we in it shall be remembered ;  
 We few, we happy few, we band of brothers ;  
 For he to-day that sheds his blood with me  
 Shall be my brother ; be he ne'er so vile,  
 This day shall gentle his condition :  
 And gentlemen in England now a-bed  
 Shall think themselves accursed they were not here,  
 And hold their manhoods cheap whiles any speaks  
 That fought with us upon St. Crispin's day.

*Henry V. iv. 3.*

*72. Miriam's Song.*

Sound the loud timbrel o'er Egypt's dark sea !  
 Jehovah has triumphed—His people are free !  
 Sing !—for the pride of the tyrant is broken :  
     His chariots, his horsemen, all splendid and brave,—  
 How vain was their boasting !—the Lord hath but spoken,  
     And chariots and horsemen are sunk in the wave.  
 Sound the loud timbrel o'er Egypt's dark sea !  
 Jehovah has triumphed—His people are free !  
 Praise to the Conqueror, praise to the Lord !  
 His word was our arrow, his breath was our sword !  
 Who shall return to tell Egypt the story  
     Of those she sent forth in the hour of her pride ?  
 For the Lord hath look'd out from his pillar of glory,  
     And all her brave thousands are dash'd in the tide.  
 Sound the loud timbrel o'er Egypt's dark sea :  
 Jehovah has triumphed—His people are free !—MOORE.

UNIMPASSIONED SPEECH.

*73. Adam and Eve in Paradise.*

So pass'd they naked on, nor shunn'd the sight  
 Of God or Angel ; for they thought no ill :

So hand in hand they pass'd, the loveliest pair,  
 That ever since in love's embraces met;  
 Adam the goodliest man of men since born  
 His sons, the fairest of her daughters Eve.  
 Under a tuft of shade that on a green  
 Stood whispering soft, by a fresh fountain-side  
 They sat them down: and, after no more toil  
 Of their sweet gardening labour than suffic'd  
 To recommend cool Zephyr, and made ease  
 More easy, wholesome thirst and appetite  
 More grateful, to their supper-fruits they fell,  
 Nectarine fruits which the compliant boughs  
 Yielded them, sidelong as they sat recline  
 On the soft downy bank damask'd with flowers:  
 The savoury pulp they chew, and in the rind,  
 Still as they thirsted, scoop the brimming stream;  
 Nor gentle purpose, nor endearing smiles  
 Wanted, nor youthful dalliance, as beseems  
 Fair couple, link'd in happy nuptial league,  
 Alone as they. About them frisking play'd  
 All beasts of the earth, since wild, and of all chase  
 In wood or wilderness, forest or den;  
 Sporting the lion ramp'd, and in his paw  
 Dandled the kid; bears, tigers, ounces, pards,  
 Gamboll'd before them; the unwieldy elephant,  
 To make them mirth, us'd all his might and wreath'd  
 His lithe proboscis: close the serpent sly,  
 Insinuating, wove with Gordian twine,  
 His braided train, and of his fatal guile  
 Gave proof unheeded; others on the grass  
 Couch'd, and now fill'd with pasture gazing sat  
 Or bedward ruminating: for the sun,  
 Declin'd, was hasting now with prone career  
 To the ocean isles, and in the ascending scale  
 Of Heaven the stars that usher evening rose.

*Paradise Lost, iv.*

74. *Hamlet's Advice to the Players.*

Speak the speech, I pray you, as I pronounced it to you,  
 trippingly on the tongue: but if you mouth it, as many of your

players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.—*Hamlet*, iii. 2.

75. *Solitude preferred to a Court Life.*

Now, my co-mates and brothers in exile,  
Hath not old custom made this life more sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?  
Here feel we but the penalty of Adam,  
The seasons' difference, as the icy fang  
And churlish chiding of the winter's wind,  
Which, when it bites and blows upon my body,  
Even till I shrink with cold, I smile and say  
'This is no flattery: these are counsellors  
That feelingly persuade me what I am.'

Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in his head;  
And this our life exempt from public haunt  
Finds tongues in trees, books in the running brooks,  
Sermons in stones and good in every thing.  
I would not change it.—*As You Like It*, ii. 1.

76. *A Kingdom compared to a Bee-hive.*

So work the honey-bees,  
Creatures that by a rule in nature teach  
The act of order to a peopled kingdom.  
They have a king and officers of sorts;  
Where some, like magistrates, correct at home,  
Others, like merchants, venture trade abroad,  
Others, like soldiers, armed in their stings,  
Make boot upon the summer's velvet buds,  
Which pillage they with merry march bring home  
To the tent-royal of their emperor;  
Who, busied in his majesty, surveys  
The singing masons building roofs of gold,  
The civil citizens kneading up the honey,  
The poor mechanic porters crowding in  
Their heavy burdens at his narrow gate,  
The sad-eyed justice, with his surly hum,  
Delivering o'er to executors pale  
The lazy yawning drone.—*Henry V.* i. 2.

VINDICATION.

77. *Brutus's Oration to the Citizens.*

Romans, countrymen, and lovers! hear me for my cause, and  
be silent, that you may hear: believe me for mine honour, and  
have respect to mine honour, that you may believe: censure me  
in your wisdom, and awake your senses, that you may the better  
judge. If there be any in this assembly, any dear friend of  
Cæsar's, to him I say, that Brutus' love to Cæsar was no less than  
his. If then that friend demand why Brutus rose against Cæsar,



this is my answer :—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

*All.* None, Brutus, none.

*Brut.* Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

*Enter ANTONY and others, with CÆSAR'S body.*

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.—*Julius Cæsar*, iii. 2.

78. *Othello's Account of his Courtship.*

Most potent, grave, and reverend signiors,  
My very noble and approved good masters,  
That I have ta'en away this old man's daughter,  
It is most true; true, I have married her:  
The very head and front of my offending  
Hath this extent, no more. Rude am I in my speech,  
And little bless'd with the soft phrase of peace;  
For since these arms of mine had seven years' pith,  
Till now some nine moons wasted, they have used  
Their dearest action in the tented field,

And little of this great world can I speak,  
More than pertains to feats of broil and battle,  
And therefore little shall I grace my cause  
In speaking for myself. Yet, by your gracious patience,  
I will a round unvarnish'd tale deliver  
Of my whole course of love; what drugs, what charms  
What conjuration and what mighty magic,  
For such proceeding I am charged withal,  
I won his daughter.  
Her father loved me; oft invited me;  
Still question'd me the story of my life,  
From year to year, the battles, sieges, fortunes,  
That I have pass'd.  
I ran it through, even from my boyish days,  
To the very moment that he bade me tell it;  
Wherein I spake of most disastrous chances,  
Of moving accidents by flood and field,  
Of hair-breadth scapes i' the imminent deadly breach,  
Of being taken by the insolent foe  
And sold to slavery, of my redemption thence  
And portance in my travels' history:  
Wherein of antres vast and deserts idle,  
Rough quarries, rocks and hills whose heads touch heaven,  
It was my hint to speak—such was the process;  
And of the Cannibals that each other eat,  
The Anthropophagi and men whose heads  
Do grow beneath their shoulders. This to hear  
Would Desdemona seriously incline:  
But still the house-affairs would draw her thence:  
Which ever as she could with haste dispatch,  
She'd come again, and with a greedy ear  
Devour up my discourse: which I observing,  
Took once a pliant hour, and found good means  
To draw from her a prayer of earnest heart  
That I would all my pilgrimage dilate,  
Whereof by parcels she had something heard,  
But not intentively: I did consent,  
And often did beguile her of her tears,  
When I did speak of some distressful stroke  
That my youth suffer'd. My story being done,

She gave me for my pains a world of sighs :  
She swore, in faith, 'twas strange, 'twas passing strange,  
'Twas pitiful, 'twas wondrous pitiful :  
She wish'd she had not heard it, yet she wish'd  
That heaven had made her such a man : she thank'd me,  
And bade me, if I had a friend that loved her,  
I should but teach him how to tell my story,  
And that would woo her. Upon this hint I spake :  
She loved me for the dangers I had pass'd,  
And I loved her that she did pity them.  
This only is the witchcraft I have used.—*Othello*, i. 2.

79. *Reply of the Lord Chief Justice to King Henry V.*

I am assured, if I be measured rightly,  
Your majesty hath no just cause to hate me.  
I then did use the person of your father ;  
The image of his power lay then in me :  
And, in the administration of his law,  
Whiles I was busy for the commonwealth,  
Your highness pleased to forget my place,  
The majesty and power of law and justice,  
The image of the king whom I presented,  
And struck me in my very seat of judgement ;  
Whereon, as an offender to your father,  
I gave bold way to my authority  
And did commit you. If the deed were ill,  
Be you contented, wearing now the garland,  
To have a son set your decrees at nought,  
To pluck down justice from your awful bench,  
To trip the course of law and blunt the sword  
That guards the peace and safety of your person ;  
Nay, more, to spurn at your most royal image  
And mock your workings in a second body.  
Question your royal thoughts, make the case yours ;  
Be now the father and propose a son,  
Hear your own dignity so much profaned,  
See your most dreadful laws so loosely slighted,  
Behold yourself so by a son disdain'd ;  
And then imagine me taking your part

And in your power soft silencing your son :  
After this cold considerance, sentence me ;  
And, as you are a king, speak in your state  
What I have done that misbecame my place,  
My person, or my liege's sovereignty.

*2 Henry IV. v. 2.*



**DO NOT REMOVE  
OR**

**MUTIN**

